

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 53—No. 23.

SATURDAY, JUNE 5, 1875.

PRICE { 4d. Unstamped.  
5d. Stamped.

## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Mdlle Tietjens—Mdlme Trebelli-Bettini.

**THIS EVENING (SATURDAY), June 5th,** will be performed (for the first time this season) ROSSINI'S Opera, "**SEMIRAMIDE**," Arance, Mdlme Trebelli-Bettini; Assur, Signor Rota; Oro, Herr Behrens; Idreno, Signor Rinaldini; L'Ombra, Signor Costa; and Semiramide, Mdlle Tietjens. Director of the Music and Conductor—Sir Michael Costa.

Mdlme Christine Nilsson—Extra Night.

MONDAY next, June 7, "**FAUST**," Faust, M. Caponi; Mephistopheles, Signor Rota; Valentino, Signor de Roschi; Siebel, Mdlme Trebelli-Bettini; Maria, Mdlme Demerici-Lablache; and Margherita, Mdlme Christine Nilsson.

Mdlle Elena Varese.

TUESDAY next, June 8, "**LA SONNAMBULA**," Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Castelmarm; and Amina, Mdlle Elena Varese.

Mdlle Tietjens—Extra Night.

THURSDAY next, June 10, "**SEMIRAMIDE**," SATURDAY, June 12, production of "**LOHENGGRIN**," Doors open at Eight o'clock. Commence at Half-past Eight. Amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. Box-office open daily from Ten till Five, under the direction of Mr Bailey.

**CRYSTAL PALACE.—SUMMER CONCERT.—**This Day (SATURDAY). The Programme will include: Overture, *A Midsummer Night's Dream* (Mendelssohn); Concerto for Violin, 1st Movement (Beethoven); Symphony in E flat (Mozart); Paraphrase de Concert, arranged for violin by A. Wilhelmj (Chopin); Overture, *Semiramide* (Rossini). Vocalists—Madame Sinico-Campobello, Madame Patey, Signor Campobello, and Mr Sims Reeves. Violin—Herr Wilhelmj. Conductor—Mr MANNS. Numbered Stalls, Half-a-Crown.

## ALEXANDRA PALACE.

Arrangements have been made for a Series of GRAND ITALIAN CONCERTS, in which the principal Artists of the ROYAL ITALIAN OPERA

and HER MAJESTY'S OPERA will take part.

The CONCERTS will take place on SATURDAY, JUNE 12TH, HER MAJESTY'S OPERA. SATURDAY, JUNE 19TH, ROYAL ITALIAN OPERA. SATURDAY, JUNE 26TH, HER MAJESTY'S OPERA. THURSDAY, JULY 8TH, ROYAL ITALIAN OPERA.

The GUINEA SEASON TICKET will admit to the Palace on the above days. It includes Membership of the ALEXANDRA PALACE ART UNION, and can be had of all Agents.

## THE "TALISMAN" CHORUSES.

(IN BALFE'S GRAND OPERA.)

- No. 1. Chorus of Arabs.
- " 2. Salve Regina (Trio and Chorus).
- " 3. Draw Your Swords (Concerted Moroccan).
- " 4. Hours and Hours Roll Slowly on (Chorus of Ladies).
- " 5. Thy Kinswoman Edith (Concerted Moroccan).
- " 6. Farewell, my Beloved Edith (Finale to Act 2nd).
- " 7. A Song to Merrie England.
- (Part Song—Soprano, Tenor, Alto, and Bass.)
- " 8. Glorious England (Finale).

No collection of Choruses equal in merit to the above has been published for years. The great success with which the "TALISMAN" has been received is sufficient evidence of the beauty of the entire Opera, in which the Choruses form, of course, one of the most effective features.

London: DUFF & STEWART, 147, Oxford Street.

### "IL TALISMANO."

M<sup>D</sup>ME CHRISTINE NILSSON will sing the admired Duet, "KEEP THE RING" ("Quest' anel"), from BALFE'S Grand Opera, "IL TALISMANO" (with Signor CAMPANINI), at the Italian Opera Concert, at the Royal Albert Hall, This Day.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

**THIS EVENING (SATURDAY), June 5th,** will be performed "**LOHENGGRIN**." Principal characters by Mdlles Albani and D'Angeri; MM. Maurel, Capponi, Seidemann, Nicolini, &c.

**FOURTH FLORAL HALL CONCERT.** This Day (SATURDAY). MONDAY next, June 7, "**LA TRAVIATA**." Principal characters by Mdlme Adelina Patti; MM. Graziani, De Sanctis, &c.

TUESDAY next, June 8, "**LE NOZZE DI FIGARO**." Principal characters by Mdlles Albani, Thalberg, and Bianchi; MM. Graziani, Ciampi, Pavan, Faure, &c.

WEDNESDAY next, June 9, "**LA FIGLIA DEL REGGIMENTO**." Principal characters by Mdlle Marimon; MM. Ciampi, Piazza, &c.

THURSDAY next, June 10, "**LOHENGGRIN**." Principal characters by Mdlles Albani and D'Angeri; MM. Maurel, Capponi, Seidemann, Nicolini, &c.

FRIDAY next, June 11, "**IL FLAUTO MAGICO**" (last time this season). Principal characters by Mdlles Marimon, D'Angeri, and Smeroschi; MM. Maurel, Baggiolo, Pavan, &c.

Conductors—Signori Vianesi and Beignani.

The Opera commences at Half-past Eight.

The Box Office, under the portico of the Theatre, is open from Ten to Five. Boxes from £2 12s. 6d. to £8s. 6s.; stalls, £1 1s.; pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

### "LE CARNAVAL DE VENISE."

M<sup>D</sup>LE MARIMON will sing BENEDICT'S Variations on "LE CARNAVAL DE VENISE," at the Floral Hall Concert, This Day.

### MONDAY NEXT.

MISS LILLIE ALBRECHT has the honour to announce that her SECOND MATINEE MUSICALE will (by kind permission) take place at 59, Lowndes Square, Belgravia, on MONDAY, June 7th, at 3.30, on which occasion she will play works by the following Masters: Ballade in G minor, Op. 23, and Tarentelle in A flat, Op. 43 (Chopin); Fugue Allegro con fuoco in F minor, No. 5 (Mendelssohn); Etude: "Si c'est un j'etis" (Renselt); Andante in D flat, Op. 32, and Fantasia (*Masenet*) (Thalberg); Grand Octave Galop de Concert (Kettner). Miss Lillie Albrecht will be assisted by Mdlles J. Sherrington and Enriquez, and Signor Monari-Rocca. Conductor—Mr CHARLES E. STEPHENS. Tickets, Half-a-Guinea; family tickets (to admit three), One Guinea; to be had at Messrs Cramer, 261, and Duncan Davison & Co., 244, Regent Street; or of Miss LILLIE ALBRECHT, 38, Oakley Square, N.W.

## SIGNOR ARDITI

BEGS TO ANNOUNCE THAT HIS

## ANNUAL GRAND MORNING CONCERT

WILL TAKE PLACE AT

ST. GEORGE'S HALL, LANGHAM PLACE,

ON

MONDAY MORNING, JUNE 14th.

Full particulars will shortly be announced.

## WESTMINSTER HOSPITAL.

M<sup>D</sup>ME CHRISTINE NILSSON

HAS THE HONOUR TO ANNOUNCE

## A GRAND MORNING CONCERT,

UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY THE QUEEN,

THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF EDINBURGH,

H.R.H. PRINCESS CHRISTIAN OF SCHLESWIG-HOLSTEIN,

H.R.H. PRINCESS LOUISE (MARCHESS OF LORNE),

H.R.H. THE DUCHESS OF TECK.

IN AID OF THE FUNDS REQUIRED TO OBTAIN A

PERMANENT SITE

FOR THE

WESTMINSTER TRAINING SCHOOL & HOME FOR NURSES,

ON

WEDNESDAY, JUNE 23RD, AT ST. JAMES'S HALL.

**PHILHARMONIC SOCIETY.** Conductor—Mr W. G. CURTIS. SIXTH CONCERT, at ST JAMES'S HALL, MONDAY, June 7th, Eight o'clock. Festival Overture (Benedict); Concerto for pianoforte, Op. 185 (Raff). Pianoforte—Mr Alfred Jaell (his first appearance this season). Part II.: Eroica Symphony, No. 3 (Beethoven): Overture, *Der Freischütz* (Weber). Vocalists—Mdlle Thekla Friedländer and Mr Santley. Stalls, sofa or balcony, 10s. 6d.; balcony, reserved, 7s. Tickets, 5s. and 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; usual Agents; Austin's Ticket Office, St James's Hall.

**MR KUHE'S GRAND ANNUAL MORNING CONCERT** at the FLORAL HALL, MONDAY, June 14. Mdme Adelina Patti and Mdlle Albani; Mdles Zaré Thalberg, Marimon, Sealchi, and Smeroschi; MM. Nicolini, Pavan, Graziani, Maurel, Baggiolo, and Capponi. Violin—Herr Wilhelm. Violoncello—M. Paque. Pianoforte—Mr Kuhe. Conductors—MM. Vianesi, Bevigiani, W. Ganz, and Sir Julius Benedict. Stalls, One Guinea; reserved seats, 10s. 6d.; balcony reserved seats, 7s. 6d. and 5s.; gallery, 2s. 6d. Mr KUHE's address—6, Upper Westbourne Terrace, W.

**MDME SAINTON-DOLBY'S VOCAL ACADEMY.**—The FIRST CONCERT will take place at WILLIS'S ROOMS, St James's, on TUESDAY, June 22nd, at Three o'clock, when the following Students will appear: Misses Wigan, Vernon, Courtney, Cunningham, Wallace, and Mesman; assisted by Miss Eva Leslie (former pupil). Mr Valentine Fabrin, Signor Federici, Mrs Beesley (pianoforte), M. Sainton (violin), Mr Thouless and Signor Viesetti (accompanists). Particulars of the Concert and of the Vocal Academy can be obtained of Mdme Sainton-Dolby, personally, on Tuesdays, between 3 and 4 o'clock, at her residence, 71, Gloucester Place, Hyde Park. Reserved seats, 7s.; unreserved seats, 5s.; may be obtained of Messrs Stanley Lucas, Weber & Co., 84, New Bond Street; of Messrs Chappell, 50, Old Bond Street; and of Mdme SAINTON-DOLBY, as above.

**MESSRS J. LUDWIG and H. DAUBERT'S CLASSICAL CHAMBER CONCERTS,** LANGHAM HALL, 43, Great Portland Street. The TWO LAST CONCERTS, June 9th and 23rd, at Half-past Eight. Programme for June the 9th: Sonata in A minor for pianoforte and violin (Schumann); Lieder (Schubert and Reinecke); Solo, violoncello, "Abenlied" (Schumann); Soli, pianoforte (a) Prelude and Fugue (Bach), (b) Gavotte in E minor (Agnes Zimmermann); Lieder (Clara Schumann and Brahms); String Quartet in C major, Op. 59. Executants—Miss Agnes Zimmermann; Messrs Josef Ludwig, Carl Jung, J. Zerbini, and Hugo Daubert. Vocalist—Mdlle Thekla Friedländer. Conductor—Mr J. Zerbini. Stalls, 7s.; balcony, front seats, 3s.; admission, One Shilling; to be had of Chappell & Co.; Lucas, Weber & Co.; C. E. Flavell, 26, North Audley Street; and Siegle, 110, Leadenhall Street, City.

**MR HENRY LESLIE'S CHOIR, June 11.—LAST** SUBSCRIPTION CONCERT, FRIDAY Evening next, June 11, St JAMES'S HALL, Eight o'clock. Soloists—Mr Sims Reeves and Mr Santley. Tickets, 6s., 2s., 1s.; at Austin's office, and all Music Publishers.

**MR HENRY LESLIE'S CHOIR, FRIDAY next, June 11.** In addition to the programme already announced, Mr SIMS REEVES will sing a Duet with Miss EVA LESLIE.

**MISS PURDY'S MATINEE MUSICALE** will take place (by kind permission) at 70, Queen's Gate, South Kensington, on MONDAY, June 7th, commencing at Three o'clock. Artists—Mdlle Partkowska, Mdlle Carnielli, Miss Purdy, Mr Bentham, Mr Trelawny Cobham, Signor Federici, Mr Maybrick. Pianoforte—Signor Tito Mattei. Violin—Mdlle Castellani. Conductors—Signor Vera, Signor Unia, and Signor Pinsuti. Tickets, Half-a-Guinea each; to be had of Miss PURDY, 35, Victoria Road, Kensington, W.

#### "O CARE TENEBRE."

**THE MISSES ALLITSEN** will sing **GOLDBERG'S** new Duet, "O CARE TENEBRE," on the 29th June, at Mdme Sievers' Concert.

**WANTED, an ORGANIST and CHOIRMASTER,** for Renshaw Street Chapel. To begin duties on the first Sunday in August. Salary, £50 per annum. Address, stating qualifications, and giving Testimonials—Mr CHARLES W. JONES, 6, Childwall Road, Wavertree.

#### REMOVAL.

**MONSIEUR ALEXANDRE BILLET** begs to announce his REMOVAL from Keppel Street to No. 50, Albany Street, Regent's Park.

**MISS HELEN RICE** (Pupil of LANSDOWNE COTTRELL) will make her First Appearance this Season at Mr Sidney Waymouth's Concert, June 5th, at Eight, at Store Street Hall, Bedford Square.

Just Published, Eighth Edition, 12mo, cloth (316 pages), price 2s. 6d., postage 3d.  
**MUSIC, A RUDIMENTARY AND PRACTICAL TREATISE ON.** With numerous Examples. By CHARLES CHILD SPENCER.

\*. Also, by the same Author, New Edition, just published, 12mo, cloth (144 pages), price 1s. 6d., postage 2d.

**THE PIANOFORTE, THE RUDIMENTS OF THE ART OF PLAYING.** Written and selected from the best Masters. London: LOCKWOOD & Co., 7, Stationers' Hall Court, E.C.

**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICOSELLERS,  
LYON & HALL,  
WARWICK MANSION.**

## ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of Her Most Gracious Majesty the QUEEN.  
His Royal Highness the Prince of WALES.  
Her Royal Highness the Princess of WALES.  
His Royal Highness the Duke of EDINBURGH.  
Her Royal Highness the Princess CHRISTIAN.  
His Royal Highness the Duke of CAMBRIDGE.  
Her Royal Highness the Duchess of TECK.  
His Serene Highness the Duke of TECK.  
and  
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. D. Cantab.

The next PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at ST JAMES'S HALL, on THURSDAY Morning, the 10th inst., commencing at Two.

The Programme will include ARTHUR SULLIVAN'S Sacred Cantata, "THE PRODIGAL SON," G. A. MACFARREN'S "FESTIVAL" OVERTURE, and other works of interest. Conductor—Mr WALTER MACFARREN.

Admission, One Shilling. Tickets, 2s. 6d. and 5s.; to be obtained at the Institution; and at St James's Hall.

By Order,

JOHN GILL, Secretary.

Royal Academy of Music,  
4, Tenterden Street, Hanover Square.

**THE GUITAR.**—MDME SIDNEY PRATTEN, Teacher of this elegant instrument, is in Town for the Season. For LESSONS and Private CONCERTS, address to her residence, 22A, Dorset Street, Portman Square, W.

**MR RICCARDI** (the new Bass), who made so successful a debut at St James's Hall, March 12th, begs to announce his Return to London for the Season. All applications for ENGAGEMENTS to be addressed, Care of DUNCAN DAVISON & Co., 244, Regent Street, W.

**MONSIEUR DIAZ DE SORIA** begs to announce his arrival in London for the Season, and that he can accept ENGAGEMENTS for Concerts, Soirées, &c. Address, 42, Great Portland Street, W.

#### NEW COMPOSITIONS BY WILHELM SCHULTHEIS.

"COR JESU, SALUS IN TE SPERANTUM." Dedicated to His Holiness Pope Pius the Ninth, Motett for Three Equal Voices (Soli and Chorus), with Organ Accompaniment (and Harp *ad lib.*)—5s. The same arranged for a Choir of Mixed Voices (S.A.T.B.), with Organ Accompaniment—4s. Also in an Abridged Arrangement for Congregational Use, with Organ Accompaniment—3d. net.  
"VENI DOMINE." Motett for Four Equal Voices (Soli and Chorus), with Organ Accompaniment (and Harp *ad lib.*); and "ELEVATION," Solo for Organ and Harp—4s. A Vocal Arrangement of the Motett for a Choir of Mixed Voices (S.A.T.B.)—1s.

"GUILLANDES DE MAL." Hymns to B.V.M. (French and English Words), with Organ Accompaniment, Three Parts—3s. each; post free, 1s. stamps.  
"TWELVE LATIN HYMNS," for Vespers, Complet, &c., with Organ Accompaniment—2s. net. NOVELLO, EWER & Co., 1, Berners Street.

#### LOUIS DIEHL'S NEW SONGS.

"Dear England." Sung by Signor Foll. 3s.  
"True Hearts." Written by the Rev. E. D. JACKSON. 3s.  
"Mother, the Tots and Me." Words by R.E.A. 3s.

#### HENRY SMART'S NEW SONGS.

"Victoria." In G and B. 3s. each.  
"The Old Flag of England." In C and E. 3s. each.  
"Bella." Words by Miss BURNSIDE. 3s.  
"The Face at the Window." 3s.  
"The Primrose Dell." 3s.

All post free at half-price in stamps.

"Victoria," as a Part Song, post free, four stamps.  
London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street; and of all Music-sellers.

#### "SHALL I WEAR A WHITE ROSE?"

BALLAD.

Words by H. SAVILLE CLARKE.

Music by EMILY BARDSLEY FARMER.

Nett, 2s.

JOSEPH WILLIAMS, Berners Street, and Cheapside, E.C.

Just Published.

#### "THE FAIREST FLOWER WILL PERISH."

SONG.

The Words by Mrs HYPPOLITE VAN LANDEGHEM.

The Music by HYPPOLITE VAN LANDEGHEM.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## MUSIC PAST AND PRESENT IN IRELAND.

(Continued from page 367.)

We now come to the musician who adorned the art by his genius during the latter portion of the past century and the first quarter of the present—John Andrew Stevenson. This man was born with such happy musical instincts that he could just as much suppress them as the lark could his song in the lovely springtime. Stevenson did not seem to require study. The talent he possessed so abundantly did not appear to require cultivation. Music appeared to flow spontaneously from him—he could not tell why or wherefore; and the only labour he had was setting it down with his pen. Hence he has been dubbed by many learned—but not inspired—in the art, a feeble and uninformed musician. True, Stevenson was not a great contrapuntist, though some of his works—instance “Buds of Roses”—might be held up as examples for the student. He did not glory in *fugues*, neither did he delight in those continuous modulations nor extraneous harmonies which young Germany at the present worships. The theory of sounds thus learnt will make a man of intelligence write suitable pieces for harp or horn, voices or band, wherein the notes will be put against each other, and the phrasing will be correct and according to grammatical construction. But the *mens divini* will be wanting, and all be a “sounding brass and tinkling cymbal.” A man cannot be made a poet by a knowledge of words, neither will the art of distinguishing various shades of colour make him a painter; but, above all, the study of sounds, and the capacities of voices and instruments, will not make a man a musician—a musician in the right sense of the word, one entrusted by the Creator with the magic language of feeling—utterances which appear to have had their origin in heaven, and are wafted back to the footstool of the Creator in tones of penitence or harmonious praise. We have always deemed Stevenson's Church compositions his best and most perfect efforts. In these the peculiar tenderness and devotional feeling of the melody, the appropriate setting of the sacred text, whether prayerful or jubilant, cannot be over estimated, while the whole has a spontaneity of expression which gives them an air of inspiration. What can be more touchingly lovely than the solo, “I laid me down and slept, and rose up again, for the Lord sustaineth me,” or more prayerful than the splendid solo, “The snares of death.” The latter will bear comparison with the best bass or baritone *solis* of Handel, Haydn, Mozart, or Mendelssohn. The “Rejoice in the Lord” is full of tempered brilliancy, and “O Lord our Governor” unsurpassed for skill of design and beauty of construction. The recitative, “Lord, what is man that Thou art mindful of him,” and the solo following, “Thou mad'st him lower than the angels,” are noble utterances; while the closing chorus, with its delicious harmonies and antiphonal responses, is one of the most fervent specimens of ecclesiastical compositions extant. He also wrote several Church services, two in C, and others in D, E natural, F, and G. There were selections from an oratorio of his called the “Thanksgiving,” given at the Festival held here in 1831. These were distinguished by their tuneful brightness; but the oratorio, as a whole, we believe, has never been performed. The first meeting of Stevenson and Moore was in Marsh's Library, where the poet used to read. They were introduced to each other by the assistant librarian, the Rev. Dr Cradock. It was about this time that Moore had completed his “Anacreon.” The latter met Stevenson one day coming out of Mr Ferns' (afterwards Sir John Ferns) house at the corner of Mitre Alley. Ferns was then verger of St Patrick's. He told him he wished to read to him some of the translations before publication. “With all my heart, my dear boy,” said Stevenson, “but it must be after dinner. So if you and Ferns will dine with me, you shall spout your verses.” The invitation was accepted. The young poet—then only eighteen—recited his poems, to the delight of his hearers. Ferns asked Moore's permission to show the translation to the Speaker of the Irish House of Commons, Mr Leslie Foster, who was an accomplished scholar. Stevenson afterwards said—“Mr Foster, sir, pronounced my friend's work to be one of the most brilliant compositions he ever read, and, with such an opinion on its merits, it is scarcely to be wondered at that I never lost sight of Moore, in the hope of getting him to write poetry for some of my music.” There is one anecdote of the musician that manifests the precociousness of his genius, which we shall relate ere we speak further of his intimacy with the poet. The Amateur

Music Club having offered a prize for the best composition of a new glee, many were sent in under feigned signatures. There were fourteen selected from the mass as possessing various degrees of merit. But what was the surprise of the judges, on opening the envelopes containing the names of the composers, to find they were all written by one young man—John Andrew Stevenson. When very young, Trinity College conferred the degree of Music Doctor, March 1791, upon him. He was afterwards knighted by the Earl of Hardwicke, the then Lord Lieutenant of Ireland, at the Irish Harmonic Club, May, 1803, on the occasion of the first performance of his splendid trio and chorus “Give me the harp of epic song,” to Moore's words from “Anacreon.” This honourable distinction being conferred upon him caused a boiling over of envy in some bosoms. One viper spat his venom in a lampoon of several verses from which we will only quote the first two lines—

“We all of us know there's a knight of the shire,  
But who ever heard of a knight of the choir.”

Soon after this Sir John Stevenson found Moore reading in Marsh's Library, and said to him, “We were talking of your translation of ‘Anacreon’ the other night, and so-and-so said ‘The harp of epic song’ was nonsense! How am I to answer him, Moore?” The poet bounded from his chair, paced up and down the room, exclaiming with much energy, “Tell him he's a fool, tell him he's a fool.” Ere we enter upon the period of the arrangement of the famous “Melodies,” we shall just state that Moore, who was little of a musician, although he could accompany himself with much accuracy when singing his own songs, must have derived great benefit from the assistance of Stevenson in the arrangements of his first and best compositions. These songs must have aided the poet greatly in the beginning of his career, and it is almost certain that he was assisted in the accompaniments and form by the musician. Moore's sister Kate, afterwards Mrs Scully, was a pupil of Stevenson's. “Come tell me, says Rosa,” “Mary I believed thee true,” “Will you come to the bower,” “When time, who steals our years away,” and the pretty simply trio, “Oh, lady fair,” bear marks of a more mature hand than that of the young poet. Then there is not a shadow of doubt that the Irish Melodies originated in Stevenson proposing to Moore the task of adapting words to these beautiful tunes. Well it is for the artistic world that the poet acted upon the suggestion. To it we owe our possession of the most beautiful lyrics which ever sprang from the soul of inspiration. Tender, glad, loving, jocund, or sad, such a series of songs was never given to the world before. It was a difficult task to fit such a variety of tunes in such various rhythms to words; but to fit them with such words—where each song is a polished poem, set to the original air in its purity—borders upon the marvellous. Though Sir John's symphonies and accompaniments to these melodies frequently leave themselves open to adverse criticism, yet, since the copyright expired of the first seven numbers, though fresh arrangements have been essayed by musicians learned in the art, strange to say, none have suited the peculiar structure of the airs and aided the singer so much in the recital of the lovely words as the originals of Sir John Stevenson. Stevenson's learning as a musician was scanty. He knew very little of what others had done. With the exception of writers for the Cathedrals, and a slight acquaintance with some of the compositions of Handel and Haydn, he knew but little. Rossini he did not seem to understand, for he hated him and preferred Anber. In our next we shall give a sketch of the life of this gifted Irishman, together with some anecdotes showing forth his eccentricities. We shall also have to remark further upon the melodies and secular works of the composer.

(To be continued.)

VENICE.—The great attraction at the Fenice during the summer season will be *Aida*. It is said that Mdle D'Angeri will impersonate the heroine, while Mdle Sanz will probably appear as Amneris. M. Marin will be the tenor; and Sig. Cotogni, or M. Maurel, the baritone.

FLORENCE.—Sig. Caiani's new four act-opera, *Vellida*, has been well received at the Teatro Alfieri.—The Teatro Principe Humberto narrowly escaped being destroyed by fire a short time since. Thanks, however, to an equestrian company performing there, who worked an engine till the firemen arrived, the flames were got under without great damage.—The Orchestral Society of this City have elected the Cavalieri Bazzini and Faccio honorary members, presenting each with a silver medal, in recognition of efforts in the cause of art.



## CRYSTAL PALACE SUMMER CONCERTS.

(From an Occasional Contributor.)

Whoever originated the supplanting of the former summer butterfly-fare called Opera Concerts, by a continuation of those artistic banquets, known almost to the world of amateurs, as the "Crystal Palace Saturday Concerts," conferred a benefit upon musical London deserving of hearty recognition. Why the advent of summer, when our more joyous externals elicit an expansion of spirit so favourable to the enjoyment of art-life, should have been the signal for the suppression of great instrumental and vocal works, and the introduction of mutilated morsels of stage music that are mere platforms for the gymnastics of fashionable singers, is a mystery. Why the patient and devoted amateur, who has braved the autumn rain, the winter snow, the spring east wind, to obtain his weekly meal of symphony, concerto, and overture, should be ignored for the *blasé* fashionable, too shrivelled by surfeit to nourish even a sensation of good honest bore, was a matter for inquiry. The solution of the problem having been rendered in the best possible way, by an extension of the usual winter programmes, no one has any further right to complain. Whether the conclusion has been arrived at out of deference to the demands of the faithful followers of Art who support the winter concerts, or from an idea that there is an improvement in the taste of the loungers who belong solely to the "season," signifies not, so long as the result is obtained, and Beethoven, with his satellites, instead of being, as formerly, dethroned each summer to give place to operatic anarchy, reigns monarch for all time.

That the ninth, or Choral Symphony (commented upon with such learned eloquence by "G." in the concert-pamphlet) should have been chosen as the chief attraction of the second summer programme may be accepted as a token of the steady increase of the popular taste for legitimate art. Although blossoming over with melodic fragments simple enough to gratify the least educated ear almost to the diversion of the attention from the roots and branches of the massive construction beneath, it is perhaps the most loftily ponderous of the wonderful nine. Even cursorily to scan its marvellous beauties, from first to last, requires a firm and constant effort of the mind, and it may be acknowledged impossible at each hearing to give due appreciation to each successive movement. Therefore the necessity of the frequent production of this Symphony by those societies who have assumed the great work of the education of national taste. The first few hearings can but make the listener feel as a pigmy trying to estimate the proportions of a giant. A despair will creep upon him that his little mental eyes bid fair never to view them as they really are. But familiarity bridges over the gulf which divides our capacities from this most extraordinary creation. When the attention need no longer be on the alert to comprehend the value of the materials, it is freer to follow their usage by the master's science, and by degrees one may arrive at the happy condition when listening is an enjoyment rather than an intense strain of every mental faculty.

To render even ordinary justice to the Choral Symphony is a responsible task for conductor, no less than for singers, orchestra, and chorus; but, we are inclined to think, the responsibility is scarcely so much felt by those who undertake it as it might be. Although the orchestra, so ably marshalled by Mr Manns, may hold its own against any, at home or abroad, for precision, wherever there is scope for the elaboration of delicate passages, there is an absence of fire and a heavy deliberation about its broader effects that in such a work as this becomes a serious defect. After the dreamily-poetical *pianissimo* passages that gradually widen, like a dimly-green-lit vista, into the full disclosure of the principal subject, this lack of vehemence and passion was particularly noticeable. Some of Beethoven's thoughts should flash lightning-like through the exponents to the auditor, and it is not the characteristic of lightning to creep lazily from heaven to earth. Some of the *forte* passages are intended to be hurled violently into the midst of the undercurrent that is quietly proceeding to its development, not to be calmly played off by the instrumentalists without expression or even sense, as it would be only allowable to do at a first rehearsal. We do not intend to cast the faintest shadow of censure upon Mr Manns, who has already done wonders as regards uniformity. Individually, we

are aware it is almost hopeless to expect spirit from orchestral players, who, as a rule, have a tendency to regard music merely in the light of daily bread; but not alone do we believe it possible for a conductor, possessing fire and passion in his own soul, to communicate it to the body of men he leads by the very force of his strong will, but we have daily oral evidence that it is so. Therefore, we call upon Mr Manns to go and do likewise, to prove himself what he aspires to be.

The soprano was Mdle Levier, who was not heard to such advantage in the Symphony as in her *aria* from *Jean de Paris*, later in the programme. Mdme Antoinette Sterling's rich tones were distinctly traceable throughout. Mr Santley's voice never fails to "carry;" but the tenor of Mr Henry Guy was overwhelmed by the accompaniment. It is almost unfair to young aspirants to place them in such trying positions. A voice that might charm, when heard and judged alone, will often shrink into nothing when blended with others more powerful and experienced. We do not doubt that Mdle Levier and Mr Guy strained their powers to the utmost; that they proved unequal to grapple successfully with what was required of them is scarcely their fault.

To the Symphony succeeded the song, "Ah du mein holder Abendstern," from Wagner's *Tannhäuser*, a characteristic specimen of that tone-sensuality, which in Wagner takes the place of the rhythmic melody, until now accepted as the only true musical beauty. Wagner's mystical processions of dreamy harmonies have a certain fascination; they lull the senses into a forgetfulness of their right and wrong; and, when conveyed by medium of a voice like Mr Santley's, the fascination is intensified. That Mr Santley extracts the entire possibilities from these vague shadows of an alarming futurity, all who remember his remarkable personification of the Flying Dutchman at Her Majesty's Opera, some years ago, will be aware. Mr Santley's phrasing is always above criticism; on this occasion it enabled him to make the Wagnerian effusion not alone agreeable, but so delightful to the audience, that they were roused to an enthusiasm which found vent in a perfect ovation at its close. Twice vehemently re-summoned to the platform, Mr Santley was at last compelled to repeat the song. Mdme Sterling's ballad (Hullah's "Three Fishers") coming immediately after, had a severe test to endure; but, as Mdme Sterling seems to reserve all her forces for the rendering of this class of music, she sang it so well that she was honoured with a recall.

Spoeh's Concerto (*Scena Cantante*) was played by Madame Norman-Néruda with all that deft skill and exquisite finish for which she is so justly famous, and the Concerto was received with the favour that is always to be found by the fair violinist. After Balfe's Serenade, sung by Mr Henry Guy, the second summer concert came to a successful termination with the overture to *Masaniello*. All praise to the Crystal Palace Concerts, and long may they live!

Saturday, May 22nd, 1875.

## VIENNA.

(From our Correspondent.)

Wagner has returned and given another concert for the benefit of his Grand-National-Festival-Stage-Play-Theatre at Bayreuth. The programme differed from that of his last concert by the omission of the "Kaisermarsch," and the introduction of "Hagen's Wacht" ("Hagen's Watch"), a fragment from the first act of the *Götterdämmerung*, previously unknown. This new specimen of what is to be expected from the long deferred *Nibelungen-Trilogie* produced generally a favourable impression. On the Wagnerite portion of the audience it acted, of course, as the red cloak acts on the bull in the Spanish Bull-Ring. It simply drove them frantic. By the way, a prominent Wagnerite, Herr Hans Richter, who has succeeded Herr Dessoff at the Imperial Operahouse as *Capellmeister*, bids fair to become a favourite. His conducting Beethoven's *Fidelio* has pleased the Viennese, even those who do not belong to the School of the Future.

NAPLES.—Among the earliest works performed at the Teatro d'Estate, now in course of construction at the Villa Nazionale, will be *Gianni di Calais* and *I Pazzi per Progetto*, by Donizetti, and *Il Diavolo Color di Rosa*, by Petrella.

RICHARD WAGNER, AND HIS *RING OF THE NIBLUNG*.

(From the "New Quarterly Magazine.")

(Continued from page 366.)

Wagner's next work, the opera of *Tannhäuser*, marks a further step in advance. The hero of the drama is a mediæval knight and singer, who, enthralled by the voluptuous charms of Venus, tarries in the mountain of the goddess, but is ultimately saved by the self-surrendering love of a pure woman. There is a certain parallelism between the subjects of this and the last-mentioned opera. Both Senta and Elizabeth free their lovers from the doom hovering over them; both die in their noble endeavours. This idea of the redeeming power of woman's love is characteristic of Wagner's art; its ultimate completion we shall find in the last scene of his *opus magnum*, our *Niblungen* drama. Into the musical and poetical beauties of *Tannhäuser* we can enter no further. Suffice it to say that, compared with the *Flying Dutchman*, its music is richer in melodious and harmonious combinations, its poetry more passionate, and, therefore, more expressive of that essence of human pathos which is at the bottom of all legendary lore. Style and verse are, moreover, greatly improved, and the diction is much above the average even of the spoken drama. The music also evinces Wagner's further progress towards greater force and conciseness; still, the victory of the purely dramatic over the operatic is not yet quite decisive—not as decisive, for instance, as is *Lohengrin*, the master's next work, which was finished in March, 1848, nearly three years after the completion of *Tannhäuser*.

In *Lohengrin*, the positions of hero and heroine appear reversed. The Knight of the Swan leaves his celestial abode to become the champion of a maiden falsely accused of the murder of her brother. As the price of her liberty, he demands Elsa's promise never to ask him who he is or whence he came to her rescue; but she, following that innate desire of human affection to wholly comprehend and be one with the beloved object, asks the fatal question, which seals her own doom. In the carrying out of this idea, Wagner for the first time displays the full power of his dramatic gift. *Lohengrin*, the representative of divine power, is surrounded with a halo of mystic splendour to which the tender loveliness of Elsa's nature forms the charming counterpart. The action of the piece is full of interest, and the minor characters are boldly designed and artistically grouped round the centre figures. The music also attains a freedom and intensity of expression hitherto unknown. The flow of melody is no more led into the artificial channels of arias, finales, etc., but seems to spring immediately from the urgencies of the dramatic situation. Everything shows that we are nearing a climax of new artistic development.

The first performance of *Lohengrin* is connected with one of the brightest episodes of Wagner's chequered career, his friendship with Liszt. It will be remembered that the completion of *Lohengrin* fell into one of the stormiest years of Continental history, when the revolutionary rising in Paris seemed to threaten destruction to the thrones of the neighbouring countries. Wagner lived at that time in Dresden as conductor of the Royal Opera. He was in a state of morbid disappointment caused by the unfavourable reception of his works at the large theatres, and still more by the thoroughly inartistic cliquism by which most of these institutions were governed. A change at any price seemed desirable under such circumstances. He, therefore, although little interested in politics, took an active part in the revolutionary movement, and when this was crushed he had to fly the country. He first went to Weimar, where Liszt at that time was conducting a small but excellent opera. "The very day"—Wagner writes in 1851—"when my personal danger became a certainty, I saw Liszt conducting a rehearsal of my *Tannhäuser*, and was astonished at recognizing my second self in his achievement. What I had felt in inventing this music he felt in performing it; what I wanted to express in writing it down, he said in making it sound. Strange to say, through the love of this rarest friend, I gained at the moment of becoming homeless, a real home for my art, which I had longed for, and sought for always in the wrong place. . . . At the end of my last stay in Paris" (in 1850), "when, ill, miserable, and despairing, I sat brooding over my fate, my eye fell on the score of my *Lohengrin*, totally forgotten by me. Sud-

denly I felt something like compassion, that this music should never sound from off the death-pale paper. Two words I wrote to Liszt; his answer was the news that preparations were made for the performance on the largest scale the limited means of Weimar would permit. Everything that men and circumstances could do was done in order to make the work understood. . . . Success was his reward, and with this success he now approaches me saying, 'Behold, we have come so far; now create us a new work that we may go still further.'"

(To be continued.)

## MILIE MARIE KREBS.

(From a Correspondent.)

Some score or so of years ago a tendency arose to exalt instrumental musical art and artists. The public were attracted by the name of some instrumentalist of note, which was even sufficient of itself to "draw" a little crowd of listeners. To this succeeded somewhat of a reaction, an interregnum, when the popular taste leaned so extravagantly to Nature's organ, the human voice, in its various phases, that the offspring of art alone were considerably thrown into the shade. Now, instrumentalists are to the fore again, and it is becoming a usual occurrence for acknowledged artists, whose fingers exhibit their mind, to attract hundreds by force of their own merits alone.

It is to be regretted that Mdlle Marie Krebs, whose performances in this country have been a succession of triumphs, should have decided to give but two recitals, for she is an artist worthy of study, and can hardly be rightly appreciated and judged after a few hearings only. On the occasion of her second and last recital at St James's Hall on Wednesday afternoon, the programme was chosen from the works of Beethoven, Handel, Chopin, Bennett, Moscheles, and Reinecke, commencing with the Fantasia in F minor of Chopin (Op. 49), one of the lesser sentimentalities of the romantic Polish composer. The second on the list was, perhaps, the most interesting performance of the whole. Beethoven's Sonata Pastorale is one dear to the amateur heart as a specimen of the great master in one of his most playful and winning moods. The grand Beethoven seems here to descend to the level of our capacities, as a father might unbend to trifle with his children; and yet, genial and pleasant as the trifling is, the most sportive humour can no more veil the greatness of the conceptions than a passing summer cloud can obscure the light of the sun. Demanding much from the interpreter—its very simplicity rendering its right apprehension a work for an artist of the highest order—the Sonata met with all justice at the hands of Mdlle Krebs, whose eminent gift of balance places her in the foremost rank of exponents of classical music. The fair pianist not only has all mechanical means ready to hand, but possesses the rare faculty of rightly using them. Many artists sway whole armies of these means, but, for want of brain-generalship, lavish them at random; but Mdlle Krebs arrays and marshals her forces with such order and compactness that one hardly realizes their vastness. The executant gives place to the artist, and the artist is the humble follower of the composer. When hearing Mdlle Krebs our attention is at once rivetted by the thoughts of the composer, so lucidly made manifest; and in our enjoyment we half forget to admire the exponent. This is how it should be.

In Handel's Fugue, Prelude, Allemande Courante, and well-known "Harmonious Blacksmith," Mdlle Krebs gave no less satisfaction to her audience than in the Sonata. Her tone is full and round, her phrasing majestic and true. If the runs in the concluding variations of the "Blacksmith" did not recall the pearly tones of Mme Arabella Goddard, we must remember that such a specialty can hardly repeat itself in a generation. Bennett's three charming Impromptus are a test of poetical feeling, and were given with a plaintive and unaffected charm not easily to be forgotten. Reinecke's Variations on a Theme by Handel and Moscheles' "Kindermärchen" and "Der Tanz," were calculated to display the frame of elaborately-developed technique which clothes Mdlle Krebs's musical soul, but might easily have been replaced by other selections more acceptable to her listeners. There is a simple purity about all the fair artist's conceptions—a childlike innocence of expression—which should not be wasted upon mere finger-embroidery. She ought to play Mozart as Mozart would have wished to be played. Beethoven is evidently an open book to her. Then let us hope that at the next "Recital," whenever it may be, the programme may be, as a whole, worthier those enviable powers which so delighted Mdlle Krebs's hearers on Wednesday last.

Z.

[Did our very intelligent correspondent hear the last of Bennett's *Impromptus*—that marvellous *presto* in F sharp minor? Here, indeed, Arabella Goddard was once more conjured up, mentally and physically, before us.—D. P.]

## ROYAL ITALIAN OPERA.

Epsom week has seldom been productive of novelty at our Italian Opera Houses, and the week ending on Saturday formed no exception to the rule. Thursday's performance of *Il Trovatore* derived importance from the fact that the part of Leonora was undertaken by Madame Adelina Patti, who, when years ago she first essayed the character before an English audience, was associated with Mario (as Manrico), and has since played it with tenors more or less distinguished. That Madame Patti showed herself from the beginning equal to its requirements, musical and dramatic, is within the memory of most opera-goers; and, as she is not one of those artists who are content to rest upon their laurels, it will easily be understood that she has brought her impersonation to a still higher degree of perfection, and that it is more than ever cordially appreciated. Her Leonora, indeed, may pair off with her Violetta, to the detriment of neither—which, bearing in mind what sort of Violettas and Leonoras we have seen, is saying no little. She must not, however, bring forth Manrico (Signor Marini) from his prison in the tower to share the applause, however well merited, bestowed upon the twice sung "Miserere," and never more reasonably bestowed than on the present occasion. It is enough to add that Signor Marini's "Di quella pira," delivered with stentorian vigour, leads to a double call; that Signor Graziani's "Il balen" is, as usual, encoired; that Mdle Scalchi is the Azucena, and Signor Tagliafico the Ferrando with whom we have been long acquainted. Repetitions of *Dinorah*, *Faust e Margherita*, and *Lohengrin* complete the record of the week.

*Faust e Margherita*, *Les Diamans de la Couronne* (with Madame Patti as Catarina), *Der Freischütz*, *Il Barbiere*, and *L'Africaine* have all been given this week. *Lohengrin* is announced for to-night. Meanwhile, M. Gounod's *Romeo e Giulietta* is close at hand. Mdle Zaré Thalberg's next part is to be Cherubino in *Le Nozze*.

## HER MAJESTY'S OPERA.

Owing to the preparations for Wagner's *Lohengrin*, which Sir Michael Costa is understood to be superintending with the carefulness and zeal for which he has so long been noted, to devote much time to the rehearsal of any novelty, or even of any revival, would be just now barely possible. Thus, Mr Mapleson, since our last reference to the doings at his establishment, has been compelled to fall back upon such operas in his repertory as are the most popular, and, during the present season, have already done excellent service. Among them may be named *Faust*, the *Sonnambula*, *Il Talismano*, *Lucrezia Borgia*, *Le Nozze di Figaro*, and *Il Trovatore*. In the last-named, Madame Christine Nilsson, who has but recently displayed an ambition to excel in the higher walks of the lyric drama, fully vindicates her privilege—the privilege of every artist conscientiously desirous of exhibiting the variety of her endowments so as to enlarge the sphere of her attraction. That Madame Nilsson has studied the part of Leonora *con amore* is evidenced by the result. The music of Verdi, trying as it is in certain passages, offers no difficulties that she cannot surmount with ease, and her performance from beginning to end affords unqualified satisfaction to connoisseurs. To impart characteristic individuality to the Leonora of *Il Trovatore*, as characteristic individuality may be imparted to Margaret, Lucia, Ophelia, or Mignon, is out of the question; for the poet, Salvatore Cammarano, presented Verdi with a mere abstraction. In revenge, however, Madame Nilsson, like her gifted contemporary, Madame Patti, clothes the part with her own individuality, which is enough to make it generally acceptable. No one knows precisely who or what Leonora may be; and so long as she is thus represented no one cares. Mdle Varesi, by her performance of Amina (*La Sonnambula*), has advanced another step in public opinion, and persuaded amateurs of her entire proficiency as a vocalist in the genuine Italian school. She has again played in the *Sonnambula* with increased and well-merited success. The repetition of *Le Nozze di Figaro* was marked by a solitary change in the cast of the *dramatis personæ*, Mdle Anna de Belocca appearing as Cherubino, in lieu of Madame Trebelli, who has long claimed, and with good cause, a prescriptive right to the character at Her Majesty's Opera. We are not going to make comparisons between the portrayal of the youthful *debutante* and that of her experienced predecessor. Mdle de Belocca must stand upon her own merits,

and they suffice to carry her through the ordeal. Her acting is thoroughly natural, while devoid of much of the conventional flippancy which too often offends the sober judgment of those to whom playful comedy need not be obtrusive. Mdle de Belocca sings her two airs with the appropriate feeling, and we think, would sing them still better if she did not transpose them. For "Voi che sapete," charmingly sung, she obtained the accustomed *encore*, and repeated it accordingly.

*Lucia*, the *Huguenots* and *Il Talismano* have been performed this week. *Semiramide*, with Mdle Tietjens as Semiramide, and Madame Trebelli as Arsace, welcome to all amateurs, is advertised for to night. *Lohengrin* will, we understand, be positively produced on Saturday, the 12th of June.

## STAGE POMP.

(From "Le Ménestrel")

*La Juive* has reappeared in the bills of the Grand Opera with its new Rachael, Madlle Krauss, and its magnificent procession, the most splendid, perhaps, of modern theatrical art. In France, the *mise-en-scène* always possessed a great charm for the public, and we ask if, in this respect, even the Grand Opera has progressed. People still remember the famous cavalry charges commanded by Franconi in Spontini's *Fernand Cortez*. Well, these were nothing to what had been done previously. We learn from a *Gazette* of 1773, discovered by M. de Forgea, that, on the 12th December in that year, the tragedy-opera entitled *Ernelinde*, of MM. Poinciset and Philidor, was played at Versailles, where it obtained the greatest success. There was, adds the paper, a scene in it representing on the stage an action between 400 mounted grenadiers. We can easily imagine what an effect such a novelty would produce.

It is certain that, if the chronicler has not exaggerated somewhat, this regiment of cavalry, manoeuvring behind the footlights, leaves far behind it the few horses forming part of the procession which we now so much admire in *La Juive*. Only we should like to know on what stage at Versailles 400 mounted grenadiers could manoeuvre. The only place with which we are acquainted suitable for such a display of military force is the Grand Court of Honour.

M. De Forgea informs us also that: "while attracting the crowd to the Gaité by the magnificence of his mythological opera of *Orphée*, M. Offenbach, the clever *impresario*, has simply followed in the footsteps of Nicolet, the founder of this theatre, who, likewise, turned the Gods of Olympus to good account in a travesty. In the *Mémoires secrets*, under the date of the 7th November, 1773, we read: 'Nicolet, towards whom the public have exhibited coolness for some time, has again brought them back to his theatre by a burlesque heroic pantomime entitled *L'Enlèvement d'Europe*. It is inconceivable to what a pitch of industry this player has attained. His theatre is now the rival of the lyric theatre, surpassing the latter by its machinery, which is admirably combined and works with great accuracy; by the magnificence of the scenery; by the good taste of the dresses; by spectacular pomp; by the number of actors, and, lastly, by admirably perfect execution. Jealous of the success of this pantomime, the Opera endeavoured to obtain an injunction against it, but the wise magistrate at the head of the police considered himself bound in equity to defend Nicolet against unjust solicitations.'

## THE YORKSHIRE EXHIBITION ORGAN OPENING.

(To the Editor of the "Musical World.")

DEAR SIR,—Your correspondent "Veritas" perseveres in his attacks upon me. Being now well acquainted with his identity, I am not at all surprised that he should address to you a string of misrepresentations, direct falsehoods, and insinuated untruths. He is somewhat famous for this sort of thing in Leeds, and was especially successful at the time of the *Eli* performance. I decline to bandy words with such a man; but will, when I visit town in a short time, show you the correspondence with the Exhibition committee, in which you will see that I was specially retained, at my own fee, for the purpose of "inaugurating the organ." Mr Best has seen this letter; and it is evident that "Veritas" has no concern whatever with this, or the *Eli* business, excepting to exhibit an unworthy, unenviable, and undeserved ill-feeling towards yours, faithfully,

WM. SPARK.

Leeds, June 3, 1875.



## BERLIN.

(From a Correspondent.)

At the Royal Operahouse, Herr Beck concluded his "*Gastspiel*," i.e., temporary, or starring, engagement, by appearing as Conte di Luna in *Trovatore*. He has reason to be satisfied with his visit to the Prussian capital, seeing that Hülsen has engaged him for three years. The Manrico was Herr Peschier, from the Ducal Theatre, Coburg, who possesses a fine voice, which bad training has already greatly injured, and will eventually ruin, unless he retires for a while to study under a good master.

*Die Zauberflöte* was the second opera given at the reduced prices. The crowded state of the house proved that Hülsen acted wisely as well as liberally when he determined on enabling musical amateurs with limited means to hear works by the great masters of the lyric stage adequately represented. The class in question properly appreciate the boon.—Q.

## THE WELSH CHORAL UNION.

At the second concert of the Welsh Choral Union, which took place on Monday night at St James's Hall, the members attempted a performance of Mendelssohn's *Athalie*, and with very fair success, considering the innate and exacting difficulties of the work in question. The singers were, however, reinforced by some of the students of the Royal Academy of Music, and a strong choir, in the matter of numbers, was consequently got together. The cantata was given in the prescribed form, that is, the intervening paraphrases of so much of Racine's tragedy as is necessary to explain the purport of the music, were read by Mr Charles Fry with sufficient elocutionary effect, though the absence of the original text in the book of words was an inconvenience naturally felt, inasmuch as the reading of long measures of blank verse could not well be made intelligible beyond the immediate vicinity of the speaker. The recital of these, however, has now become a recognized necessity. It was once thought they could be done without, and the cantata was publicly tried in this fashion; but the close sequence of movements without tonal relationship or preparation occasioned an obvious impropriety, and of late years the "Lyrics" have never been given without the aid of the descriptive narratives of the interlocutor. The rendering of the choral passages on Monday night was, upon the whole, creditable to the ambitious tastes of the members of the Welsh Union, notwithstanding the uncertainties and coarseness necessarily inseparable from the efforts of a body of singers for the most part unprofessional; added to which the orchestral foundations of the cantata were absent, and the accompaniments confined simply to duet playing on the pianoforte, and a septet of harps, which, to a certain extent, enfeebled the quality of the delivery, and unduly exposed the shortcomings of the choristers. The cantata, nevertheless, was boldly sung, and the music told its own suggestive story without any let or hindrance to speak of. The solo vocalists consisted of Miss Mary Davies, of the Royal Academy of Music, and Miss Lydia Elsmore, who undertook the duties of first and second sopranos; and the contralto part fell into the hands of Miss Purdy, who is rising in reputation as a steady and unaffected singer, and—when a certain air of reserve is got rid of—one of probable future value as an exponent of the worthier forms of concert-room music. Encores were accorded to the beautiful chorus, "Hearts feel that love thee," and the War March of the Priests, the martial rhythm of the latter exercising its usual spell upon the audience, notwithstanding the meagreness of the instrumental basis, and the consequent loss of all sonority. The cantata was conducted by Mr John Thomas. The second part of the programme was devoted to miscellaneous matters. To the Welsh adaptations of Mr John Thomas prominence was given, and not without reward, for the choral settings by that gentleman of the well-known Welsh tunes which were done were received with triumphant pleasure, and, in one instance ("The rising of the sun"), encored. The music of the Principality was further illustrated by the performance of Mr Thomas's capital duet for two harps, "Scenes of childhood," which, played by the arranger, and the equally skilled Mr T. H. Wright, pleased universally, and was, as universally, redemanded. Mr Brinley Richards, another bard "of credit and renown," was also heard in his pretty part-song, "Up! quit thy bower;" and

separate songs were sung by Miss Lydia Elsmore and Miss Purdy. Weber's great *Freischütz* scena was likewise on the list, to the singing of which Miss Marian Williams addressed herself with unquestionable spirit, and won an enthusiastic recall. Mendelssohn's magnificent setting of the forty-third Psalm, "Judge me, O God," which has taken so firm a hold of the choirs of the metropolis, was among the best events of the second part of the concert, and was sung with suitable breadth. Mrs J. Balsir Chatterton, Mrs Wright, Mr Frost, Miss V. Trust, Miss Edith Brand, Mr Taliesin James, and Mr T. H. Wright constituted the band of harps which afforded such characteristic service during the evening; and Mr Puddicombe and Mr W. W. Bamfylde officiated, duet-wise, at the pianoforte. D. H. H.

## MR BRINLEY RICHARDS' LECTURE ON NATIONAL MUSIC.

Mr B. Richards gave an interesting lecture on National Music, with illustrations, at St George's Hall, on Thursday evening the 27th ult. Lord Clarence Paget acted as president, and delivered a short preliminary address on the success of Welsh music, and Welsh music in England and elsewhere, more especially as exemplified in the case of Mr Richards. Lord Clarence Paget was warmly cheered at the conclusion. Mr Richards then came forward with the illustrators of his lecture—Miss Marian Williams, Miss Mary Davies, and Miss Lizzie Evans, all Welsh vocalists. We think, in a lecture on National music, Mr Richards might have found an English, Irish, and Scotch vocalist to illustrate the songs of their own countries; not, however, that we mean to insinuate that the three Welsh ladies above-named were incapable of singing the songs of other lands; only that Mr Richards might have had some regard for the patriotic feelings of the Irish and Scotch who were, in all likelihood, present to listen to their national music. The first part of the lecture consisted of copious information gleaned from Mr William Chappell's well-known book on ancient English music, and some illustrations of Welsh, English, and Scotch melodies, finishing with an excellent song by Mr Richards, called "The Harper's Grave." It was encored, and deservedly so. Miss Mary Davies sang it to perfection, but it bears no resemblance to Welsh music. The second part opened with Welsh songs, all of which were duly eulogized by the lecturer. A few remarks were then made on Scotch music, and "John Anderson, my Jo," and "Auld Lang Syne," were given as specimens. Irish music was then alluded to by Mr Richards, whom, however, we must inform that the melody of "The Last Rose of Summer" is not old, but of comparatively modern date, viz., 1793. It was composed by a gentleman named Joseph Milken, of Cork, the original words being the well-known "Groves of Blarney." And again, "The harp that once through Tara's hall," are not the original words of the melody to which they are set. The melody was composed and the words were written by the Hon. George Ogle, of Banna, Co. Wexford, under the title of "The Banks," or "Gramachree Molly." Some other errors we may allude to, such as "Robin Adair" being called a Scotch melody. It has long been acknowledged as Irish, notwithstanding the claim of the Scotch to that and other Irish melodies, such as "Lochaber no more," &c. Mr Brinley Richards played, on the pianoforte, illustrations of Hungarian music. An arrangement by the Abbé Liszt of the celebrated revolutionary "Rakotzy" March we are not bound to receive as a pure example of national music. Liszt has so ill-treated the melody by his exaggeration, that no gipsy fiddler in all Transylvania would be able to recognize it. The same remark will apply to Chopin's arrangements, which are but an imitation of the beautiful old Polish music, cooked up in the modern style. However, the audience were pleased, and went away satisfied with what they had heard. Mr Richards delivered his discourse with energy and fluency. The Welsh portion of the audience applauded their countryman most vehemently, especially when he alluded to the greatness of the music of Wales.—W. G.

MANHEIM.—"First movement of the 'Jupiter Symphony,' W. A. Mozart. To be followed by a *Festspiel*. The whole to conclude with *Die Zauberflöte*, Grand Opera in two Parts. Music by Mozart." Such was the bill of the performance given to celebrate the first production in this "city of strait streets" of the *Zauberflöte* (29th March, 1794).

## ST JAMES'S HALL,

REGENT STREET AND PICCADILLY.

## MR CHARLES HALLÉ'S

## Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his Fifteenth Series of PIANOFORTE RECITALS will take place on the following afternoons:—

FRIDAY, June 11, 1875.  
FRIDAY, June 18, 1875.

FRIDAY, June 25, 1875.

## SIXTH RECITAL,

FRIDAY AFTERNOON, JUNE 11, 1875.

To Commence at Three o'clock precisely.

## Programme.

QUARTET in E flat, for pianoforte, violin, viola, and violoncello  
—Mr CHARLES HALLÉ, Madame NORMAN-NERUDA, Herr STRAUS, and Herr FRANZ NERUDA. *Mozart.*  
SONATA in E minor, Op. 90, for pianoforte—Mr CHARLES HALLÉ. *Beethoven.*  
"DEUTSCHE REIGEN," 2nd Book, for pianoforte and violin (first time)—Mr CHARLES HALLÉ and Madame NORMAN-NERUDA. *P. Kiel.*  
QUARTET in A, for pianoforte, violin, viola, and violoncello—Mr CHARLES HALLÉ, Madame NORMAN-NERUDA, Herr STRAUS, and Herr FRANZ NERUDA. *Brahms.*

Sofa Stalls, 7s.; balcony, 3s.; area, One Shilling.

Tickets at Chappell & Co.'s, 59, New Bond Street; Mitchell's, 33, Old Bond Street; Olivier's, 34, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, 4, Royal Exchange Buildings; and at Austin's Ticket Office, 28, Piccadilly.

## TO CORRESPONDENTS.

AMATEUR.—A translation of the book of Herr R. Wagner's opera, *Lohengrin*, appeared in the *Musical World* during the month of April, 1855.

## DEATHS.

On May 22nd, at Windsor, Mr G. A. GRIENBACH, aged 74.  
On June 1st, at 9 St George's Square, S.W., ROBERT BARNEY, Esq., aged 54.

## NOTICE.

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World,

LONDON, SATURDAY, JUNE 5, 1875.

## Markmarkmarkmark.

IN the actual period theories abound. We have, therefore, no hesitation in calling the attention of our readers to *ce qui suit*—with a firm hope that they may ponder it carefully. We are not mystic; nor do we believe that there is a mystic even on our free list. But it will not be forgotten that we are hanging listlessly on the tail of the *Nineteenth Century*—and who can predict (Wagner excepted) anything about the *Twentieth*? A German does German into English—Dutch-wise—as follows:—

The question you propose to me in your impression of yesterday is of such an attractive character, that, although I am overwhelmed with professional duties, too much so to enter now fully into it, yet I cannot resist sending you briefly my opinion on the subject.

The question—"Are Shakspeare's dramas, and in particular his *Macbeth*, appropriate for operatic texts?"—has certainly been raised through Herr Taubert's "setting" of the latter work;

but its significance reaches far beyond this individual case. In no exercise of any art has it been more strikingly and portentously manifested, how important the choice of material is for the fate of the artist and his work, than in the opera. Hundreds of operas, by really talented and clever composers, have been shipwrecked on this point alone—have been destined to this fate before the penning of a single note, simply because such composers have wasted their art in impossible and insurmountable labours, instead of first making clear to themselves, by study and reflection, what their art, and their personal inclinations and powers, have been capable of. But this insatiable desire for rushing into print! So soon as a few sounding sentimentalities, and a dozen or so modulations, *new* for the hundredth time, have been strung together, no respite is granted, and the affair is driven irresistibly along, till the last atom of strength has been consumed! And where could a broader field be found for it than in the opera, with its succession of airs, and recitatives, choruses and ballets; with its trombone pathos, and its storm piccolo-flutes; with its tremulant quartetts, significant of the presence of wandering spirits and somnambulists; with its well-drilled quintetts and sestetts? All this—and how much more—the composer feels prickling and raging in his veins. Only quick with a text! and see that it be a grateful one! where the usual effects can be produced, and in which the composer can find opportunity for the due display of his particular *forte*. About the rest he is perfectly indifferent, and cares not whether the web of his text is of gossamer or of the coarsest thread.

Of what concern is it to our operatic composers that the greatest dramatist amongst musicians, Gluck, and the great Parisian school, have gone about their work in quite another manner? That in their art, Shakspeare, Raphael, and in former times the Greeks, never attempting impossibilities, have always chosen a sure foundation upon which they have erected imperishable works? In one respect alone have affairs assumed another aspect. In the good old days of the *Zauberflöte*, *Seraglio*, and *Fidelio*, people were less concerned about the poetic worth of the diction and of the plot. Mozart, Cherubini, Weigl, and Winter, were content to associate their precious song with the productions of a *Shickaneder*—or however else the libretto fabricators were called—which seldom advanced beyond mediocrity. Now—perhaps, since Weber—a literary taste has spread itself among musicians. Be this, however, as it may, the old material appears consumed, and what more remains to be done than to place a pistol at the breast of the great poets, with a thundering *Facia a terra!*—to knock them down, and plunder them of their inestimable treasures? What has not already fallen a victim to the savage hunger of the opera-raving composer? The Nibelungen have twice been made prisoners. Schiller has seen his *Maria Stuart*, *William Tell*, and his *Maid of Orleans* entrapped. Faust, even in his second existence, has not been spared. Shakspeare—whose "I gave you everything!" is become a truism—has not only been robbed of his *Romeo and Juliet*, but of his *Merry Wives* too; his *Othello* and *Lear* must rage and sigh in recitative and aria; Mendelssohn has laid rude hands on the translucent, fragile forms of his "*Storm*;" Chelard and Taubert and Verdi on the benighted grandeur of *Macbeth*. Why should not Hamlet philosophize musically on "To be, or not to be?"\* But has not the advance in education, which has put Shakspeare into the hands of our composers, put at the same time into their hearts some reverence for his immortal creations, which, in their ambition to compose, they "arrange" and disarrange to their own tastes? And if they cannot resist this ambition themselves, does a warning voice never sound in their ears, that the rest of us see not these God-like creations mutilated and defaced without chagrin and pain?

Granting that the Italians—who do not comprehend Shakspeare, and in their political weakness and inactivity cannot have a drama of their own—have profaned *Othello* and *Romeo and Juliet*, and flooded our stage with their contemptible works. Yet in the German artist such thoughtlessness and disrespect are in no ways fitting; and he must not premise in us Italian shallowness and superficiality, however misled we Germans may be in our conception of the ideal, and of

\* Ask Ambrose Thomas.



our destination. Yea, so deeply rooted is our fundamental conscientiousness, that we allow such wares to be offered us much more readily by such stranger hands as Bellini and Verdi, than by our own countrymen's, from whom we with right expect something worthy of the German nation.

This veneration for the original creations most certainly lives in Herr Taubert, and in all German "tone-poets;" it is easy to be conceived what pain every rent and every cut into the original must have caused them, and how they must have been haunted step by step by the recollection of that which fell a prey to their scissors. That is the first punishment, and it is indeed no favourable position for an artist desirous of creating in his art. Nevertheless, when it concerns the existence, or non-existence of his opera, what sacrifices were too great for him? Let us forget Shakspeare for the sake of the opera! Yet he lives, and will outlive all operas, as the marble temple of antiquity the nests which the twittering swallow attached to its roof.

If something good could only emanate from the opera! Let it be perfectly understood that I am not now speaking at all of Herr Taubert's opera. I do not know a note of it, and love too well Taubert's charming *naïve* songs for children (and what has he not written besides!) to hurt his feelings by any hasty word of mine. The question must be considered apart from personality; it must be considered in its general significance, as it stands at the head of this epistle. Do Shakspeare's dramas, and in particular his *Macbeth*, appropriate themselves for operatic texts? If you wish to be clear on the point, first of all ask what the opera is capable of, and, next, what do Shakspeare's dramas contain, and what demands do they advance.

The idiom of the true opera is music; the mixed opera, (alternately singing and speaking) is only half a thing, is in fact an unprincipled chimera. With that begins the domination of the fatality which has prevailed over opera from the beginning, often blamed, often disputed, but yet ever returning.

The singers are to represent men; the song—so often alas, rendered perfectly unintelligible by the clamour of the instruments—is to replace speech. The bodily entrance of the executant on the stage for dramatic activity, precisely converts the language he sings into a fable, into an unreal play of phantasy. That which we never believed, never attempted to talk away nor to shun; all that is fabulous, adventurously impossible, every storm of unjustifiable and exaggerated passion, every intoxication of the senses, here it is supposed we are justified in doing. And again, these words to the music, the music itself, that enigmatical language of the hidden world, this is to be suitable, and mobile enough for the harsh and hasty progress of excitatory action, where very often even the easy flowing word of the poet seems too massive. The drama urges forward with restless decision; the music must tarry till her sounds have resolved themselves into time, and placed us in accordance with the same. How are these two opposite principles to be united? Necessarily that dramatic decisiveness must be sacrificed, the plot must be simplified, not complicated,—a procedure which the dramatist has always esteemed most highly,—but must be represented in a few united monumental moments, in which the music can extend itself, and in which our attention can become absorbed. And in order that this may be possible, the poet must retire from the bustling arena of life to those numerous events and characters, in which the inward life of the heart is significant enough and otherwise appropriate to make us forget the profundity of the soul beyond the reach of music, and our life ever being impelled onwards "from without." This natural antagonism in the dramatical and musical characters (if at any rate I have comprehended the matter rightly) decides our question. The drama demands action, our impelling forwards; the music will impress itself on our minds, and requires for that operation time; the drama forms characters and develops them. Music expresses sensations, and requires "situations." *Don Juan*, *Fidelio*, all the master works in the opera, offer such situations; the highest to which character-development has been brought on the lyric stage, are the pictures which Gluck has created from *Clytemnestra* and *Orestes*—and from them alone. And yet how limited are these developments by the pre-eminently dramatic *tone-poet* to delineations of character by even a moderate dramatic poet!

And now, Shakspeare, with whom there is no semi-conscious

dreaminess, but all is positive; every word a thought, every thought an action; no being or thing exists there as it previously had existed, but everything progresses, develops itself, increasing or diminishing in accordance with the everlasting laws of Nature. Shakspeare, with whom the gentlest touch becomes a necessary feature in each admirable characteristic, and with whom the wildest outburst of unbridled passion is a necessary, though often overlooked, consequence in the course of the character true to life. Shakspeare, with his army of characters in each drama, every individual one of which develops itself freely and independently, according to the inward law of his nature, the servant as well as his lord, the courtier "who chafes" Hamlet, just as well as Hamlet himself. Ye fabricators of opera may tear up Shakspeare, as one might tear up a dead lion, but you cannot inspire the corpse again with life—the majesty of the lion will not suffer that. What sacrifices will ye not make to humiliate the lion, and yet find him ungrateful for your musical designs?

Is it necessary to say more of *Macbeth* for instance? What is there attainable to the music? Surely not he who murders sleep, and from his gloomy taciturnity rushes forth to murder and to witchcraft, and is still so great, and in his greatness and fury so worthy of pity! Surely not she? Or do you, perhaps, venture with your used-up tremoli, or with whatever else may be running in your head concerning that dreadful night when all the cosmetics of Arabia fail to purify that little blood-stained hand? Do not deceive yourselves, there you have no somnambulating puppet of Bellini: no, it is a "giant wife," gigantic in self-confidence and ambitious desires, urging forward to the bourne, with all her fire and passion, alike without consideration and reflection; blending into one the thought and deed, both restless, unwearied, the never-silent alarm-bell, which wakes him from a dream to living desires, till he has "done the deed," and the whole succession of their deeds nourished in the womb of unchangeable fate.

These remarks, I repeat it, are not made against Herr Taubert, nor could they be, as I do not know his *Macbeth*. They do not apply to any individual musician, but to all. They are not directed against any musician, but for all, in order to protect them (the justice of the remarks being acknowledged) from error and regrets, and to maintain for the people as high a cultivation—as far as concerns music—as it and the times will receive and bear. Woe to us if that universal process of decomposition in all that is ideal, which makes itself apparent enough, took its further course unheeded and unchecked!

What may be drawn from the foregoing, except to dramaturgists of extreme penetration and unfathomable sagacity, it is difficult to imagine. That Taubert is not a proper intensifier of Shakspeare—who, as Wagner has it, slams the door, when it suits him, in the face of History—we are willing to admit; but that David *percutiebat cytharum manu sua*, is a truth nevertheless; and, as Thaddeus Egg would add, "*refocilabatur Saul*." The question, however, whether even Wagner himself could defossilize Shakspeare is still an open one.

Otto Bräb.

THE following is a list of the managers of the Grand Opera, Paris, from its foundation down to the present day:—

1659, the Abbé Perrin, introducer of Ambassadors to Gaston d'Orléans. He had as a partner, Cambert, organist of the church of St Honoré.—1671, Lulli, composer.—1687, Francine, Lulli's son-in-law, and several partners.—1700, Belleville and Pecourt, a dancer.—1701, Francine, for the second time.—1704, Guyenet, capitalist.—1712, Francine, for the third time, with Dumont as a partner; then as liquidator in Guyenet's bankruptcy; and lastly with the Duc d'Antin.—1728, Destouches, composer.—1730, Gruer, under the superintendence of the Prince de Carignan.—1731, Lecomte, in partnership with President Lebeuf.—1733, Eugène de Thuret, officer in the Regiment of Picardy.—1744, Berger, financial receiver of Dauphiny, in partnership with the Chevalier de Mailly.—1748, Tréfontaine.—1749, the City of Paris, represented by the Marquis d'Argenson.—1753, Rebel and Francœur, composers, in the name of the City of Paris.—1754, Royer, chamber-composer to the King.—1755, Bontemps and Levasseur.—1757, Rebel and Francœur, for the second time, but

this time on their own responsibility.—1767, Berton and Trial, composers.—1769, Berton and Trial, acting for the City of Paris, with Joliveau and Dauvergne, as partners.—1777, Buffault and Berton, the latter for the third time.—1778, De Vismes du Valgay, for the City of Paris.—1780, Berton, fourth time, acting for the King.—1780, Dauvergne, second time, in partnership with Gossec, a composer.—1792, Franceur and Cellierier.—1793, an administrative committee, consisting of Lays, a singer, Ray, conductor of the orchestra, Lasuzé, Rochefort, Parry, etc.—1799, De Vismes, for the second time, and Bonnet de Treiches.—1801, Cellierier, second time.—1802, Morel, librettist.—1807, Picard, dramatic author.—1816, Papillon de la Forté.—1817, Persuis, composer.—1819, Viotti, composer and violinist.—1821, Habeneck, violinist, and afterwards conductor of the orchestra.—1824, Duplantys.—1827, Lubbert.—1831, Dr Véron.—1835, Duponchel, architect.—1839, Duponchel and Edouard Monnaie, a literary man.—1841, Léon Pillet.—1847, Duponchel, second time, and Nestor Roqueplan, a journalist.—1849, M. Roqueplan.—1854, Crosnier, member of the Corps Législatif.—1856, M. Alphonse Royer, dramatic author.—M. Emile Perrin, painter.—M. Halanzier.

Why does not some enthusiastic bibliophile undertake and present us with a similar chronological list of those who from the beginning have directed—say Drury Lane, Covent Garden, Her Majesty's ("The King's") Theatre, and "the little theatre in the Haymarket"? This, with a running historical and critical commentary, would form a most interesting volume—if "G. G." would write it.

**M.** ADOLPHE JULLIEN, musical critic of *Le Français*, has discovered something curious in a supplementary volume of Grimm's *Correspondence*. As far back as 1766, Grimm had hit upon the leading idea in the libretto of *Les Huguenots*—

"The only reason why the ballets are so agreeable and so much liked at the Opera is because the book is insipid, cold, and wearisome; but, in a really interesting piece, I defy the most skilful author, however great the art he may possess, to introduce a ballet without stopping the action, and, consequently, without each time destroying the effect of the whole performance. I may observe that the dances in a piece may be historical just as well as the singing. Give me a sublime genius, and I will show you Catharine di Medici making her preparations for the carnage of St Bartholomew amid the marriage festivities and dances of the King of Navarre. The contrast of apparent tranquillity, a tranquillity to be followed by such frightful crimes—this mixture of libertinism and cruelty—would, if I know aught of the art of moving the passions, freeze the very marrow of one's bones; but I am not afraid of your ever seeing anything of the kind at the Opera, nor that anyone whose business it is can even conceive the effect which might be thus produced. They give us in our theatres things fitted only for children, because they know they are not playing before men, and that, even in our amusements, we dread a certain dignity and a certain energy."

When we recollect that, in the original sketch of the opera, Catharine di Medici herself figured on the stage, and was not replaced till subsequently by the imaginary Saint Bris, we perceive that, without, perhaps, knowing it, Scribe completely carried out the idea of the German critic.

SIGNOR MARIO has come from Rome to England on a short visit. The great artist was present at Sig. Salvini's magnificent performance of *Hamlet*, on Monday, at Drury Lane Theatre.

LISBON.—Mad. Sass is re-engaged for the San Carlo of this city. FERRARA.—Verdi's *Aida*, with Signore Pozzoni, Singer, Signori Patierno, Aldighieri, and Nannetti, has proved a great success here.

GENOA.—The spring season at the Politeama has proved successful with *Saffo*, *Lucia*, *Norma*, *La Sonnambula* and *Il Giuramento*. A young English lady produced a favourable impression as Lucia. She plays under the name of Signora Anna Renzi, and is a pupil of Sig. Graffigna's. MILAN.—*Madame l'Archiduc* has been produced at the Teatro Manzoni; *Luceria Borga*, at the Teatro dal Verme, despite the hot weather, is to be followed by *Dolores*, a new opera of Sig. Auteri; Anber's *Cheval de Bronze*, will soon make way, at the Teatro Santa Radegonda, for the *Vinciguerra*, of Bottesini, while *Le Precauzioni* occupies the place of *Il Duca di Tapigliano* at the Teatro Castelli.

## OCCASIONAL NOTES.

THE following are the receipts of the Paris theatres for 1874-5:—

Grand Opera, 1,849,312 fr., 77 cent.; Gaité, 1,754,985 fr., 95 cent.; Porte-St-Martin, 1,679,947 fr.; Théâtre-Français, 1,474,927 fr., 38 cent.; Opéra-Comique, 1,067,226 fr., 50 cent.; Palais-Royal, 991,658 fr.; Variétés, 919,417 fr., 50 cent.; Châtelet, 763,762 fr.; Bouffes-Parisiens, 666,996 fr., 50 cent.; Renaissance, 592,497 fr., 50 cent.; Gymnase, 583,867 fr., 50 cent.; Odéon, 503,384 fr., 20 cent.; Folies-Dramatiques, 480,015 fr., 40 cent.; Ambigu, 330,264 fr., 45 cent.; Vaudeville, 330,963 fr., 50 cent.; Château-d'Eau, 282,196 fr., 85 cent.; Lyrique-Dramatique, 251,322 fr., 50 cent.; Déjazet, 172,473 fr., 5 cent.; Cluny, 174,883 fr., 25 cent.; Théâtre-des-Arts, 141,821 fr., 75 cent.; Beaumarchais, 111,301 fr., 65 cent.; Folies-Marigny, 73,449 fr., 90 cent.; Grand-Théâtre-Parisien, 31,667 fr., 70 cent.; Théâtre-Scribe, 3,398 fr., 50 cent.

The most to be envied by ordinate spirits is the Scribe Theatre; the most to be envied by inordinate spirits is the Grand Opera. We, neither ordinate nor inordinate, would feel inclined to envy the Variétés. *Be chesin!*

THE authors' rights in the theatres of France for 1874, amounted to 2,309,516 francs 20 centimes.

ACCORDING to the *Journal Officiel*, there are 26 theatres in Paris, and 367 in the French provinces, making a grand total of 392. The towns having more than one theatre each are Amiens, which has 3; Bordeaux, 6; Brest, 3; Elbeuf, 4; Le Havre, 5; Lyons, 6; Marseilles, 5; Nantes, 4; Nîmes, 5; Rochefort, 4; Rouen, 4; Versailles, 3; Saint-Etienne, Saint-Quentin, Toulouse, Cette, Dieppe, Rheims, Tours, Aix, Angers, Lille, Montpellier, and Poitiers, 2 each.

THE month of May just passed is noted for many events interesting to musicians; such, for instance, as the death of the Abbé Vogler (the master of Weber and Meyerbeer), which took place on the 6th, at Darmstadt, in 1812; and that of Nicolai, which happened on the 11th, 1849, at Berlin. On the 25th May, 1808, Balle was born at Limerick; on the 20th, 1871, Louis Maillart died, at Moulins; and on the 22nd May, 1813, Richard Wagner first saw the light at Leipzig.

Two historical pianos have been placed in the Naples Conservatory. One of them is the instrument presented by Catherine II., to Cimarosa. Bought, after his death, by Mad. Bersché, it was given by her to her daughter, the wife of Sig. Cefali, of Calabria. Yielding to the entreaties of Sig. Florimo, the Cefali family have given the interesting relic to the Conservatory. The other instrument is a piano with three key-boards, one furnished with quills and two with hammers. It was offered by the Emperor Joseph II. of Austria, as a memento of his admiration of the concerts he had attended of the Conservatory *Della Pietà dei Turchini*.

## CONCERTS VARIOUS.

MR T. H. WRIGHT delivered a lecture before the Society for the Encouragement of the Fine Arts, on Thursday evening, May 27th, on "The History of Bardism, the National Songs of Wales, and the Music of the Harp." The lecturer treated the subject in a most exhaustive manner, demonstrating the intimate connection between music and freedom in the early periods of Welsh nationality. The bards were invariably patriots; and, by their continuous endeavours, were successful in imbuing the people with similar sentiments, hence the antipathy felt by the English towards them, and their subsequent massacre. The distinctive traits of Welsh music had, however, been preserved in as complete a manner as their language. Several pieces chosen by the lecturer to illustrate his text were loudly applauded, as were also some songs, given with taste and expression, by Mademoiselle Harriette Lee.—H. L.

SIGNOR CARAVOGIA's eighth annual morning concert, on Tuesday, the 1st inst., in St George's Hall, was fashionably attended. The programme gave unanimous satisfaction to numerous friends. The length of the concert precludes the possibility of our going into details; we therefore confine ourselves to mentioning that Signor Caravoglia was assisted by Madlle Enequist, Madlle Josephine Sherrington, Madlle Risarelli, Miss Purdy, Madlle Lia Rohan, Madlle Carnielli; Signori Urio, Rizzelli, Romani, Bignardi, Campobello, Federici, and Mr Trelawny Cobham, all of whom acquitted themselves most satis-

factorily, and received well-deserved applause. Signor Caravoglia was in fine voice, and proved himself a genuine artist. The instrumental part of the entertainment was in the hands of Mlle. Castellan (violin), Signore Tito Mattei and Li Calsi (pianoforte), and Mr Oberthur (harp). The conductors were Signor Mazzoni, Mr Lindsay Sloper, Mr Parker, and Herr Lehmeier.

THE MISSES AGNES AND VIOLET MOLYNEUX (two youthful and intelligent pianists), gave a concert on Monday, the 27th of May, at the Beethoven Rooms, which were filled by an appreciative audience. The young ladies gave an effective performance of Mozart's Andante and Allegro (in D), for two pianofortes; Mr G. A. Osborne's duet, for two pianofortes, on airs from Gounod's *Faust*; Sir Julius Benedict's duet on airs from *Der Freischütz*; Schulhoff's "Grand Valse Brillante," and the same composer's "Galop di Bravura." In all these pieces their talent was duly appreciated. The duet playing of the Misses Molyneux is exceptionally good. Miss Violet Molyneux gave, as her solo performance, Beethoven's "Moonlight" sonata, and Moscheles' "Recollections of Ireland;" Miss Agnes Molyneux, Thalberg's "We're a noddin'," and Sir Julius Benedict's "Flowers of Ireland." All these were greatly applauded. Mdm. Poole agreeably varied the programme with some popular songs, and Mr Lindsay Sloper accompanied her on the pianoforte with musicianly skill.

MR HENRY STIEHL, a professor and conductor at Belfast, gave a concert at the Beethoven Rooms on Wednesday morning. Mr Stiehl is a clever pianist, and a composer of decided merit. Several of his works, both vocal and instrumental, were given on the occasion under notice. A sonata concertante, for the violoncello and pianoforte, deserves more than ordinary praise, both for the originality of the subjects and the musicianly way in which they are worked out. It was capably played by M. De Swert and the composer. Mr Stiehl proved his efficiency as a solo pianist by his excellent performance of pieces by Chopin, Schumann, and Henselt, exhibiting a brilliant touch and perfect command over the instrument. He also played "a bouquet" of four of his own compositions, which were much and deservedly applauded; and, with Miss Folley, Moscheles' and Mendelssohn's brilliant variations on the march in *Preciosa*. M. De Swert, on the violoncello, and M. Claude Jaquinot, on the violin, each played solos. Miss Jose Owen, in "Voi che sapete," and a new song, "Sleep, O sleep," by Mr Stiehl, and Miss Helen Armin, in "Through the green wood," and a song by Rubinstein, gave general satisfaction.

MISS ALICE ROSELLI's concert took place on Thursday evening, June 3rd, at St George's Hall, when she was assisted by Mdm. Patey, Mlle. Levier, Messrs Cummings, Pyatt, Thurlay Beale, Federici, and Mr Santley; the instrumentalists being Mr Charles Fletcher and Herr Stoeger. Miss Roselli sang "Qui la voce" (*Parlami*), "Nella dolce trepidanza" (*Taliamano*), and a new song, "Ronald and I," by Louisa Gray, being warmly applauded in each. Mr W. H. Cummings was heard to advantage in Blumenthal's "Yes" and Roedel's "Only for thee." Madame Patey's fine voice and delivery delighted the audience; her contributions to the programme being Mr F. H. Cowen's ballad, "Almost," and Mr Barby's "Thou whom my heart adorest" (encored). Mr Pyatt has a sonorous voice, and uses it judiciously. He sang "Regret" (Zoeller), and "Under the lime" (Cowen). Mr Santley's realization of Byron's "Maid of Athens," set by Gounod, is too well-known to call for comment. Poet, composer, and artist are in this so perfectly three in one, that the result is an exceptional art-display to which no audience can remain insensible. Mr Santley was compelled to yield to the general enthusiasm; and, returning to the platform, gave Hatton's "To Anthea." In Louis Diehl's new song, "Absent, yet present,"—a song of considerable breadth and passion—he was no less successful, and it was vociferously re-demanded. Sir Julius Benedict, Signori Arditi, Visetti, Campans, and Mr Lindsay Sloper were the conductors.—Z.

M. PAQUE's annual *Matinée Musicale* is invariably looked forward to with pleasure by amateurs of the violoncello, as they are sure to be delighted with the performance of the concert giver, on the instrument of their predilection, and of the general programme of the music provided for them. On Thursday morning the Beethoven Rooms were well filled, and M. Paque's friends and admirers welcomed him with becoming fervour on his entry, accompanied by his coadjutors, Mr Cusins and Herr Straus. Schubert's Trio in B flat, for pianoforte, violin, and violoncello, with which the concert commenced, received ample justice from the exponents, and M. Paque's solo, which followed shortly afterwards (two movements of a Sonata in G, by Boccherini), elicited universal approbation. M. Paque's concluding performance was a "Caprice Hongrois," by Dankler, in which the command over his instrument which M. Paque is known to possess, was fully brought out. Herr Straus, besides his share in the performance of Schubert's Trio, played in first-rate style an "Introduzione e fuga," by Corelli; and Mr Cusins contributed a "Nachtstück," by Schumann, and one of the "Soirées de

Vienne" (No. 6), by Liszt. The vocalists were Miss Edith Wynne, Miss Josephine Sherrington, Miss Julia Elton, Signor Conti, and Mr W. Shakespeare; Miss Wynne charming every one with Sullivan's "Living Poems;" Miss Sherrington exhibiting the flexibility of her voice in the "Shadow Song" (*Dinorah*); Miss Elton delighting all with Signor Randegger's admired "Cradle Song;" Signor Conti giving an aria from Donizetti's *Marie de Rudenz*; and Mr Shakespeare showing his artistic qualifications in "Spirito Gentil" (*La Favorita*), and, with Miss Wynne, Lucantoni's duet, "Una notte a Venezia." Mr H. Parker and Herr Ganz were announced as the accompanists, on the pianoforte, of the vocal music.

### PROVINCIAL.

NEWTON ABBOT.—A local journal writes that it has not words sufficient to congratulate Mr James Chapple upon the success which crowned his efforts in providing two of the best concerts ever given in this town. Messdames Patey and Nouver, Messrs Fowler and Lohr, with the band of the Royal Marines, under the baton of Mr Froehneit, "assisted." It would need a more eloquent pen than that of the writer to sufficiently eulogise the performances of our Queen of Song, Madame Patey. Our great hall, although probably never intended for a concert-hall, proved itself to be a first-rate medium for sound. Madame Patey's sweet, rich, melodious notes reverberated through the building clearly and distinctly. Her songs were "Always alone" (Henriette); "Thou whom my heart adorest" (Barby); "Caro mio ben," and "Hunting-tower," the last encored. Mr Fowler's performances on the steel grand pianoforte, supplied for the occasion by Messrs Kirkman, were extremely pleasing. We must not omit to mention the conductor and pianist, Mr Fred. N. Lohr, of Plymouth, who was thoroughly up to his work; Mr Chapple being lucky in securing the offices of so able an accompanist. The performances of the Marine Band were excellent, their selections from *Faust*, *Il Talismano*, and *La Fille de Madame Angot* being admirably rendered. Madame Nouver deserved all the applause with which she was welcomed. This lady is comparatively new to us, but the natural beauty of her voice, combined with the careful training it has evidently received, will soon make her a favourite. Her chief success was in Bishop's "Bid me discourse." Thanks are due to Mr Chapple for providing such a musical treat.

### MUSICAL SCHOLARSHIPS.

We understand that the Prince of Wales has written to the Lord Mayor of London to invite his lordship to join a conference to be held at Marlborough House on the 15th June, for the purpose of establishing free scholarships of metropolitan students in the National Training School of Music, the building of which now approaches completion through the liberality of Mr C. J. Freahe. The following is the letter which was read at the Court of Common Council:—

"Marlborough House, May 25.

"My Lord,—Your lordship is doubtless well aware that efforts have been made for some time past by the Society of Arts to establish a National School of Music. A suitable building for a school has been erected by the liberality of Mr C. J. Freahe, close to the Royal Albert Hall, Kensington, which is nearly finished. The admission to the school will be by means of free scholarships obtained by public competitions, held in various centres of the United Kingdom. The best instruction will thus be given to young persons of musical talent. Your lordship will see from the accompanying statement that valuable and extensive support has been promised for the foundation of those free scholarships by the great towns in the country, and the organization has proceeded so far that I have thought that the work of establishing scholarships for the City of London and the metropolitan district might now be entered upon. I propose, therefore, as President of the Society of Arts, to hold a conference at Marlborough House, on Tuesday, the 15th of June, and to invite gentlemen representing the Corporation, the great City Companies, and the merchants and bankers of London, to take part in it. I address myself virtually in the first instance to your lordship to request you to afford me your valuable assistance and experience, so that the Conference may have successful results, and may contribute towards giving to musical talent a free musical school worthy of the country, and equal to those which are established in so many parts of the Continent. This was an object in which my father took a great interest, and it is my great desire to help to carry it into effect.—I am, my lord, your obedient servant,

"ALBERT EDWARD, President of the Society of Arts."

The court resolved, upon the motion of Mr Lawley, that the necessary arrangements be made for holding the conference as suggested by His Royal Highness.



## DORN (!) ACROSS MENDELSSOHN.

I was a young man of three-and-twenty, prosecuting my legal studies in Berlin, when I first knew Felix Mendelssohn, then a lad of twelve years old. One winter's experience showed me, that though I could get through my college terms, I should never be able to pass all the necessary law examinations, as I had so much musical business on my hands. At evening-parties I was in constant request, being found very useful, as I was at once a pianoforte-player, an accompanist, and a solo-singer—a rare combination in one individual, of which I can recall no other instances than Gustav Reichardt and Reissiger. Musical parties in Berlin at that time were at the height of their glory, and attended only by ladies and gentlemen who really loved music and cultivated it as an art, and who were able upon emergency to perform whole operas or oratorios. Tea was handed round before the musical business of the evening began, and we wound up with cold refreshments and quartet-singing.

One Friday, at the "at home" evening of my old countryman, Abraham Friedländer, as I was in the midst of the well-known duet of Spohr's between Faust and Röschen, with a talented young singer, a commotion arose in the anteroom, which was most unusual, for a profound silence always prevailed when anything was going on. During the pathetic air, ("Fort von hier aufschönere Auen,") my partner whispered to me, "Felix is come;" and, when the duet was finished, I made the acquaintance of Felix Mendelssohn, then a lad of twelve years old, residing with his parents on the Neue Promenade, only a few steps from Friedländer's house. He apologised for having interrupted our song by his entrance, and offered to play the accompaniments for me; "or shall we play them alternately?" he said—a regular Mendelssohn way of putting the question, which, even twenty years later, he made use of to a stranger in a similar position. At that time it would have been difficult to picture a more prepossessing exterior than that of Felix Mendelssohn. Though every one made use of the familiar "Du" in addressing him, it was very evident that even his most intimate acquaintances set a great value on his presence amongst them. He was rarely allowed to go to such large parties; but when he did so, the music, and the *con amore* spirit with which it was carried on, seemed to afford him real pleasure, and he, in his turn, contributed largely to the enjoyment. People made a great deal of him, and Johanna Zimmermann, Friedländer's niece, who had lost her husband while bathing in the Tyrol, regularly persecuted the young fellow, so that he could scarcely escape from her attentions. Young as he was, he even then accompanied singing in a manner only to be met with amongst the older and more thorough musicians who possess that especial gift. At Königsberg the orchestral management of the piano was an unknown thing, and even in Berlin I had as yet had no opportunity of admiring this skill and facility in any one. That man was considered a very respectable musician who played from the printed copy *con amore*, and thus helped the singer now and then; but he who was able to enrich the slender pianoforte accompaniment with octave basses and full chords, of course stood in a much higher position. Such a gifted being was Felix, even at that time; and in the duet between Florestan and Leonora, which he accompanied, he astonished me in the passage, "Du weider nun in meinen Armen, o Gott!" by the way in which he represented the violoncello and contra-basso parts on the piano, playing them two octaves apart. I afterwards asked him why he had chosen this striking way of rendering the passage, and he explained all to me in the kindest manner. How many times since has that duet been sung in Berlin to the pianoforte, but how rarely has it been accompanied in such a manner! In the winter of 1824-25 I was quite at home in the Mendelssohns' house—that is to say, I made my appearance there every Sunday morning at the musical entertainments, and was always invited to their evening parties, as a singer to be reckoned upon, and as one always ready to take a part in the dance. At the *matinées*, I became by degrees personally acquainted with all the musicians of importance in Berlin. Men, such as Lanska, who had instructed both Felix and his sister Fanny Mendelssohn, at this time playing more brilliantly than her brother Felix, Wollank (councillor of justice, and the composer of many well-known songs), and Karl Friedrich Zelter, almost alone marked that heavy period of Berlin's musical history, during which time no creative talent

of any importance appeared. Simultaneously, however, with the recall of Spontini from Paris, three stars arose, and the whole attention of the musical world was directed to the native genius of Berlin, in the persons of Ludwig Berger, Bernhard Klein, and Felix Mendelssohn, all in different ages of life.

(To be continued.)

## PARIS.

(From an old Correspondent.)

At a gala performance got up at the Grand Opera, on the 30th May, for the benefit of the Pupilles de la Guerre, M. Gounod was to have conducted two scenes from his own opera of *Faust*. But the members of the orchestra, basing their opposition on an antiquated custom in the theatre, refused to acknowledge any but their usual conductor; so M. Gounod retired, and M. Deldevez occupied his accustomed place before the foot-lights. The following letter addressed to the last-named gentleman will, perhaps, be read with interest:—

"MY DEAR DELDEVEZ,—I have been informed that the gentlemen of the orchestra, desirous of preserving intact a principle which has hitherto governed the performance of all the works produced at the Opera, would be pained to see an exception which might, at some future time, be invoked as a precedent. I hasten, therefore, to leave in your hands the conducting-stick which you so kindly offered me for a part of the programme of the gala performance on the 31st inst. Cordially yours,

"C. GOUNOD.

"P.S.—I have thought it my duty to acquaint the organizers of the Soirée with a determination which permits me to remain in a position that my own wish would never have prompted me to leave.

"Paris, May, 1875."

It appears that the Opéra-Comique will not be closed this summer, and that the revival of *Le Val d'Andorre* will take place at once, instead of being deferred, as was at first proposed, till the autumn.—There is a probability that opera will be given at the Théâtre du Châtelet, and that a French operatic company will occupy the Ventadour.—A three-act vaudeville operetta, music by M. Serpette, has been brought out at the Variétés. It is entitled *Le Manoir de Pictordu*.

*La Liberté* writes as follows:—

"Spontini's *Vestale* has just achieved a very great success at Rome. It was not performed in a theatre; the score alone was executed at a concert given by the Musical Society. Two performances have not exhausted the success of this experiment, and a third is announced to come off shortly. Could we not imitate, in Paris, this example? There are a great many works which cannot be placed upon the stage on account of the expense, but which could easily be got up as regards the music alone. If they were so prepared, the public would be able to complete their musical education, and become acquainted with a number of masterpieces now consigned to unmerited oblivion. The system might be applied to works never published. It would thus afford modern composers an opportunity of producing creations which the difficulty of getting brought out at a theatre now obliges them to keep in their portfolio."

I reprint this suggestion for what it is worth. What will English, Irish, Scotch, American, Dutch, Australian and Italian composers say to it? Remember the bundle of sticks. I can guess how the late Mr Montague Shoot, so long the able correspondent of the *Musical World*, would have discussed the question.

## Distinctions with some Differences.

(To the Editor of the "Musical World.")

Sir,—It is difficult to understand why an artist possessed of the qualities indispensable to excel in parts like Donizetti's Lucia and Gounod's Margaret should be abashed by the vocal and histrionic requirements of Verdi's Leonora. There is nothing especially heroic in Leonora, who is simply a love-struck and devoted woman, as ready to make sacrifice for the man to whom her affections are wedded, as either Margaret or Lucia. Nor is the music of Verdi, except here and there, much more exacting for the voice than that of Donizetti and Gounod. True, Lucia, Gretchen, Ophelia, Mignon, and the rest, are *bona fide* creations, resembling each other only in the fact that they are women; whereas the Leonora of Verdi's libretto is what Wagner would designate as "spectral bones and ribs." Adieu.

GROKER ROORES.

[Avaunt, old Double!—we had hoped thee dead; or, at least translated, with thy master.—OTTO BRADB.]

## ACORNS, SLOES, AND BLACKBERRIES.

By GIBBS GIBB GIBBS, Esq.

No. 1.

Antony Brumel, a composer of sacred music about the year 1500, is considered as the founder of the French School of Music.

Giovani Maria Buononcini, one of the first masters of the Lombard School and pupil of Carissimi, published, in 1763, a work entitled *Il Musico Pratico*, dedicated to the Emperor Leopold. At page eighteen of this work he speaks of a cannon, in his opera of *Terza*, for 1,592 voices, or 648 choirs; which, on account of the difficulty of finding such a number of singers assembled together, he has reduced to twenty-two.

Giulio Caccini composed, in conjunction with Jacop Peri, the opera called *Euridice*, which was produced on the occasion of the marriage of Henry IV. of France to Mary de Medicis, and acted at Florence in 1600. Dr Burney considers *Euridice* to have been the first opera ever performed in public, though primary attempts at dramatic music were probably made at an earlier period.

Emilio del Cavaliere, a celebrated Roman nobleman and amateur composer, set to music the first known oratorio, which was performed at Rome, in the year 1600. It is called *Rappresentazione di Anima, e di Corpo*, and was represented in action on a stage in the church of La Vallicella, with scenes, decorations, and chorus, à l'antique, and analogous dances. The instruments of accompaniment (which were placed behind the scenes) in the first oratorio were the following:—*Una lira doppia* (a double lyre, perhaps a viol da gamba); *Un clavicembalo* (a harpsichord); *Un chitarone* (a large double guitar); *Due flauti, o vero due Tifri all'antica* (two common flutes). No violin is mentioned. In the instructions for the performance are the directions for the dances, and it is recommended for the actors to have instruments in their hands, as the playing, or appearing to play upon them, would assist illusion more than a visible orchestra.

Francesco Cavalli, chapel-master at Venice, and composer of thirty-five operas, between the years 1637 and 1667. Dr Burney says that the "grave recitative began first to be interrupted with that ornamented sort of stanza called *aria*, in the opera *Giasone*, set by Cavalli in 1649."

Richard Clark, born at Datchet, near new Windsor, in 1786, set himself about finding the real author of "God save the King," and after more than eight years' research (in which time he appears to have been most indefatigable), by a strong chain of circumstantial evidence, proves that the National Anthem was written by Ben Jonson, the music by Dr Bull, and that it was first sung at Merchant Tailors' Hall, on July 7th, 1607, by the gentlemen and children of His Majesty's Chapel Royal, when King James I. was present, at a dinner given by that company on his escape from the powder plot. This curious account was published in 1821 with forty-three plates, among which are portraits of Jonson, Bull, King James, &c. The work appears, by the list of subscribers, to have been very highly patronized. There are, indeed, some curious facts in it which had previously not appeared in print. After the work was published, Clark produced three tunes from very rare collections, which he had spoken of, but, from their scarcity, could not meet with in time to print for his subscribers. By these it is further proved that the same air of "God save the King" existed in the reign of King Charles, and was composed by Dr Bull.

## A WARNING TO YOUNG ARTISTS.

(To the Editor of the "Musical World.")

Sir,—As a warning to young artists, may I request that you will give publicity to the following letter, with a few words of explanation from myself, to whom it was sent:—

"65, Holland Road, Loughboro' Junction,  
"27th May, 1875.

"Madame,—I should like to have an interview with you on the subject of an engagement. Will you call at the above address on Saturday morning, at eleven o'clock, and, as I have many visitors, be good enough to send this note up, and you will see me immediately. I am, Madame, yours obediently,  
"Miss ———"  
"E. C. ENGLISH.

Not being wholly unknown in the musical profession, it is usual for me to receive communications from parties quite strangers to me. I kept the appointment, accompanied by a relative. On quitting the station, we soon reached the road and house indicated—the latter, a neat, respectable-looking villa. An old person, with the dress and—at first glance—the appearance of a gentlewoman, opened the door to my summons, showing me a well-furnished hall. My relative paused at the end of the little garden. On perceiving her, the woman I addressed answered me, in an undertone, "Mr English is at home; he would admit you if you were alone; but he cannot do so with your mamma, as it might get you into trouble." Highly incensed, beckoning to my companion, I asked—demanded—an explanation. Denying, now, that the gentleman was at home, we received contradictory and impertinent answers to our enquiries, and even threats, from this (so she informed us) naval officer's daughter. Several attempts were made by the woman to get possession of the letter mentioned above, which I held in my hand. Insulted, shocked, and greatly annoyed, we turned away, losing no more (happily) than our railway fares, our time, and our tempers. But what—as any young, unsuspecting artist might have done—had I gone to that house alone? I enclose my name and address. Your obedient servant,

A YOUNG PIANISTE.

## OPERA-GOERS IN THE ETERNAL CITY.

I have often read that the Italian public listen only carelessly to music, and never fail to indulge in tolerably noisy conversation between two cavatinas. This may, perhaps, have been true in the time of Cimarosa and Paisiello, but things are very much changed to-day. Let us take, for instance, a performance of *Aida* at the Teatro Apollo, Rome. It begins at eight o'clock precisely. Five minutes before the rising of the curtain the house is crammed, and, at the first stroke of the bow, a religious silence reigns around. During the first act enthusiasm is kept down and does not overstep reasonable limits. In the second, the public gradually warm up, some of them venturing to hum with the *prima donna* the favourite phrases, while the more reserved among the audience endeavour to reduce them to silence. In the third act, people get excited, and the feverishness becomes more general. During the duet between *Aida* and *Amonasro*, exclamations are heard from all parts of the house, and when, at length, *Radames* appears and avows his treachery: "Son disonorata; io tradii la patria," all the spectators burst forth, like so many volcanoes, and every voice sings in unison with that of the artist. Hands are clapped and feet are stamped with frantic enthusiasm; the ladies' handkerchiefs float like oriflammes all round the various tiers; there is an infernal hubbub, a fearful noise in which everyone takes part; the pit, the boxes, the musicians in the orchestra, and even foreigners, are carried away by this inundation of enthusiasm. Verdi's soul has passed into the souls of two thousand spectators, who dispersed, trembling with emotion, along the lobbies and in the crush-room, where all sorts of exclamations are heard crossing each other like rockets. The fourth act proceeds amid less lively transports and the burning atmosphere is a little cooler. But, at the end of the performance, about midnight, the musical fever breaks out more violently than ever. Everywhere—on the staircases of the theatre, in the vestibule, in the streets—Verdi's melodies are again audible, and are carried into every part of the city, till the hour for repose at length comes to calm down the agitation, and silence the echoes of the enthusiastic vocalists.—*Neue freie Presse*.

THE London representative of the International Mozart Institution (Mr Sigmund Menkes) has arranged a concert for the benefit of the society, at the Alexandra Palace, on Tuesday, June 29th. The concert is to be conducted by Sir Julius Benedict, Mr Edward Dannreuther, and Mr Weist Hill. Several distinguished vocal and instrumental artists have promised their support.

## REVIEWS.

METZLER AND CO.

*She and I.* Song. Words by COURTENAY BOYLE. Music by LOUISA GRAY. LOUISA GRAY, known at all times as a clever ballad writer, has seldom been happier in her inspiration than in the present instance. She has been fortunate enough to obtain in Mr Boyle's lyrics a little poem worthy of a rich musical setting, and she has succeeded in illustrating it perfectly. For amateur vocalists, as well as for the public concert-room, "She and I" will doubtless prove attractive. It is written in the key of B flat for tenor, and is also published a third lower for average voices.

J. B. CRAMER AND CO.

*After so long.* Song. Words by HELEN MARION BURNSIDE. Music by LOUISA GRAY.

A song simple in theme, but exquisitely tender in sentiment, both in the words and music. Miss Burnside's muse is certainly sympathetic, if a trifle vague, and Louisa Gray's music is melodious and expressive, without being either ambitious or straining after effect. The voice part is skilfully written, and the song is available for all qualities of voice. It is printed both in G and E. The accompaniment is showy, though presenting no difficulties in the way of an average performer.

STANLEY LUCAS, WEBER AND CO.

*Fancy's Dream.* Vocal Waltz. Written by FRANK W. GREEN. Composed by AMY WEDDLE.

Miss AMY WEDDLE perseveres steadily in the path she has struck out for herself as a composer of light vocal music. The present effort is tuneful, rhythmical, and eminently singable—qualities which are sufficient of themselves to recommend it to consideration. Mr Green's words are above the average; and altogether "Fancy's Dream" is a production of which the young composer may feel proud. Key D major, highest note G.

## LINES WRITTEN ON THE FIRST PAGE OF A LADY'S ALBUM.\*

These fair, unsullied pages aptly seem  
To me an image of an infant life,  
Ere yet from off its soul the angel-gleam  
Has passed away before the clouds of strife.  
And as each cycle of old Time bereaves  
Or adds a joy unto our miser store—  
Leaving the while upon the heart's red leaves  
A touch to sore or charm for evermore;  
So shall thy book, dear friend, ere long become  
A reflex of the living world around;  
A shrine whereto, though tongue and lips be dumb,  
The heart will speak—its hopes and fears resound.  
Here pale-browed Grief, arrayed in sable guise,  
Will sadly brood o'er longings unfulfilled;  
While her twin-sister, Joy, with laughing eyes,  
Will sweetly sing of things attained as will.  
Here Love, the April-cyed, will often rest  
His wayward wing, and, stringing Poesy's lute,  
Give echo to the burning thoughts that vest  
The soul with bliss—keeping the dear lips mute.  
Here Hope and Faith—the timid and the bold—  
Will lie, with Fancy from her astral throne;  
And gentle Art her radiant gifts unfold—  
All hither won by Friendship's magic tone.  
Thus, dearest friend, thou'lt find in after days  
Herein a semblance of the mighty heart  
Which stirs our being in its every phase;  
God grant that Joy may be the major part.

HUGH CAMERON.

\* Copyright.

**RAILWAY FETE AT THE CRYSTAL PALACE.**—On Wednesday, June 16th, there is to be a novel entertainment at the Crystal Palace, which will deserve extensive public support, if only it were to benefit the funds of the Railway Benevolent Institution. This is one object, and to draw together for the day a great many of the staff and their friends is another. Moreover, in addition to a most popular programme of special attractions, we may mention that there is to be a grand concert by the united musical societies of some of the larger companies, and a dramatic performance by amateurs of the Railway Clearing House. The exhibition of models, pictures, and scientific inventions, to illustrate railway history and progress cannot fail to be highly interesting. Excursion trains at cheap fares will run for this occasion from all parts of the country, both day and five day trips.

## THE VOICE &amp; SINGING

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVIDSON &amp; Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

## DR STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis of Basingstoke says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

Just Published.

## "A DREAM WISH."

GIPSY SONG.

The Poetry by M. A. BAINES.

The Music by MICHAEL BERGSON.

Price 4s.

London: DUNCAN DAVIDSON &amp; Co., 244, Regent Street, W.

## VOCAL EXERCISES.

Composed by FRANK MORI.

Price 4s.

London: DUNCAN DAVIDSON &amp; Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by FRANK MORI, are invaluable both to Students and Professors.

## WILFORD MORGAN'S SONGS.

HER I LOVE .. .. . 4s.  
COULD I BUT CALL HER MINE .. .. . 4s.  
MY SWEETHEART WHEN A BOY .. .. . 4s.  
SWEET EVENING AIR .. .. . 4s.  
(N.B.—The above Songs have been sung with distinguished success by Mr WILFORD MORGAN.)  
LITTLE BIRDIE, SING TO ME .. .. . 4s.  
(Sung by Miss EDITH WYNNE.)

## ANTHEM.

IF THOU WILT FORGET ME (THE 13TH PSALM) .. .. . 4s.  
(For Tenor or Soprano Solo, with Chorus *ad lib.*, as sung at the Temple Church. Composed by WILFORD MORGAN.)

London: DUNCAN DAVIDSON &amp; Co., 244, Regent Street, W.

## MDLLE ZARE THALBERG.

LE CARNAVAL DE VENISE, with Variations, by Sir JULIUS BENEDICT, as sung by MDLLE ZARE THALBERG, MDLLE MARION, &c., at the FLORAL HALL CONCERTS, is published—price 4s.—by DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

GRAND MARCH (BRIDAL or PROCESSIONAL), for the Pianoforte or Organ. Composed by W.F. TAYLOR. Price 3s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published.

THE LARK'S SONG. The Poetry by FREDERICK ENOCH. The Music by HENRY SMART. Price 3s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

CARE TENEBRE. Duetto. Composed by J. P. GOLDBERG. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

## GUGLIELMO'S LAST BALLAD.

"WERT THOU WITH ME."

The Words by GEORGE LINLEY.

The Music by P. D. GUGLIELMO.

Price 4s.

London: DUNCAN DAVIDSON &amp; Co., 244, Regent Street, W.



*In 74 Numbers, price One Penny, or in One Volume, cloth, gilt edges, price 7s. 6d.*

# MOTETS FOR THE YEAR.

A COLLECTION OF OFFERTORIES.

WITH APPROPRIATE WORDS FOR EVERY SUNDAY AND DAY OF OBLIGATION DURING THE YEAR.

Edited and Dedicated (by permission) to the Right Rev. J. DANELL, D.D., Lord Bishop of Southwark, by

W. M. LUTZ.

ORGANIST OF ST. GEORGE'S CATHEDRAL, SOUTHWARK.

## CONTENTS

1 1st Sunday in Advent	.. Ad te levavi	Ba. Solo or Qrit. Webbe	37 4th Sunday after Pentecost Illumina	.. Solo or Chorus W. M. Lutz
2 2nd Sunday in Advent	.. Deus tu convertere	Qrit. or Chorus or Smart	38 5th Sunday after Pentecost Roma felix	.. Duet or Chorus Webbe
3 3rd Sunday in Advent	.. Juste et pie vivamus	Duet or Chorus Webbe	39 6th Sunday after Pentecost Ad hunc mundum	.. Solo & Chorus Webbe
4 4th Sunday in Advent	.. Ave Maria	.. Solo or Chorus W. M. Lutz	14 6th Sunday after Pentecost Perfice	.. Solo & Chorus Webbe
5 Any Sunday during Advent	Bornate	.. Chorus & Solo Webbe	40 7th Sunday after Pentecost Sicut in holocaustis	Qrit. or Chorus Mozart
6 Christmas Day	.. Adeste Fideles	.. Solo & Chorus Webbe	41 8th Sunday after Pentecost Tu es gloria	.. Bass Solo .. Webbe
7 Sunday within Octave of Christmas	.. Attolite	.. Solo & Chorus Webbe	18 9th Sunday after Pentecost Justitie	.. Chorus or Qrit. Mendelssohn
8 Christmas	.. Tu solus colis	.. Ten. So. & Chor. A. Sullivan	1 10th Sunday after Pentecost Ad te levavi	.. Solo or Quartett Webbe
9 Epiphany	.. Reges Tharais	.. Chorus .. W. M. Lutz	43 Assumption	.. Chorus .. Neukom
10 Sunday within Octave	.. Jubilate	.. Chorus .. W. M. Lutz	44 12th Sunday after Pentecost Benedicam	.. Chorus .. Eybler
11 Holy Name	.. Jeau dulcis	.. Qrit. & Chorus Beethoven	45 13th Sunday after Pentecost In te speravi	.. T. So. (& Chor. ad lib.) .. W. M. Lutz
12 3rd Sunday after Epiphany	Dextera Domini	.. Chorus .. Schumann	14 14th Sunday after Pentecost Protector	.. Duet .. Webbe
13 Septagesima Sunday	.. Bonum est	.. Solo & Chorus Benedict	13 15th Sunday after Pentecost Bonum est	.. Solo or Chorus Benedict
14 Sexagesima Sunday	.. Perfice	.. Solo or Chorus Webbe	46 16th Sunday after Pentecost Domine in auxilium	.. Solo & Chorus .. W. M. Lutz
15 Quinquagesima Sunday	.. Super flumina	.. Soli & Chorus .. Webbe	47 17th Sunday after Pentecost Oravi	.. Soli & Chorus .. Dr. Crookall
16 1st Sunday in Lent	Ecce mater caput	.. Duet or Chorus .. Webbe	48 18th Sunday after Pentecost Timebunt	.. Chorus .. W. M. Lutz
17 2nd Sunday in Lent	.. Preces populi	.. Chorus .. Webbe	49 19th Sunday after Pentecost Si ambulavero	.. Ba. Solo (Chor. ad lib.) .. W. M. Lutz
18 3rd Sunday in Lent	.. Justitie	.. Solo or Qrit. Mendelssohn	15 20th Sunday after Pentecost Super flumina	.. Chorus .. Webbe
1 4th Sunday in Lent	.. Ad te levavi	.. Ba. Solo or Qrit. Webbe	50 21st Sunday after Pentecost Vir erat	.. Chorus .. W. M. Lutz
19 Passion Sunday	.. Stabat Mater	.. Chorus .. Webbe	51 22nd Sunday after Pentecost Recordare	.. Solo & Chorus Fuhrer
20 Palm Sunday	.. Improperium	.. Chorus .. André	52 All Saints (Gradual)	.. Chorus .. Webbe
21 Easter Sunday (Gradual)	.. Hæc dies	.. Chorus or Trio .. T. T. & B. Webbe	53 (Offertory)	.. Justorum .. Solo .. Webbe
22 (Offertory)	.. Victimæ	.. Chorus .. Webbe	54 23rd Sunday after Pentecost Hæc dicit Dominus	Soli & Chorus .. Webbe
23 Low Sunday	.. Angelus Domini	.. Chorus .. André	55 Nativity	.. Beata .. Chorus .. W. M. Lutz
24 2nd Sunday after Easter	.. Deus miseratur	.. Chorus & Soli .. Webbe	56 Holy Name	.. Ave Maria .. Solo .. Cherubini
25 3rd Sunday after Easter	.. Lauda anima	.. Solo or Chorus Webbe	57 Seven Dolours	.. Stabat Mater .. Chorus .. Gregorian
10 4th Sunday after Easter	.. Jubilate	.. Chorus .. W. M. Lutz	4 Rosary	.. Ave Maria .. Solo or Chorus W. M. Lutz
26 5th Sunday after Easter	.. Benedicimus	.. Duet or Chorus Webbe	58 Maternity	.. Lauda .. Chorus .. W. M. Lutz
27 Ascension Day	.. Ascendit Deus	.. Duet or Chorus Webbe	59 Purity	.. Succurre miseris .. Solo or Chorus W. M. Lutz
28 Sunday within Octave of Ascension Day	.. Rex Gloriæ	.. Duet or Chorus Webbe	4 Patronage	.. Ave Maria .. Solo .. Webbe
29 Whit Sunday (Gradual)	.. Emitte	.. Trio or Chorus Webbe	59 Confessor	.. Ecce sacerdos .. Duet .. Webbe
30 (Offertory)	.. Veni sancte spiritus	Duet or Chorus Webbe	60 Martyrs	.. Qui seminant .. Duet & Chorus Webbe
31 Trinity Sunday	.. Confirma hoc Deus	Soli or Chorus .. W. M. Lutz	61 One Martyr	.. Justus ut palma .. Qrit. or Chorus W. M. Lutz
32 1st Sunday after Pentecost	.. Benedictus est	.. Chorus .. W. M. Lutz	62 Apostles	.. Gloria et honore .. Qrit. or Chorus W. M. Lutz
33 Corpus Christi (Gradual)	.. Intende voci	.. Chorus .. André	63 Virgins and Holy Women	.. Diffusa .. Qrit. or Chorus W. M. Lutz
34 (Offertory)	.. Lauda Sion	.. Duet or Chorus Webbe	64 (Offertory)	.. Responso .. Chorus .. Gregorian
35 2nd Sunday after Pentecost	O sacrum convivium	.. Solo & Chorus .. W. M. Lutz	65 In Paschal time	.. Vidi aquam .. Duet or Chorus Webbe
36 3rd Sunday after Pentecost Protector	.. Domine convertere	.. Soli & Chorus .. Webbe	66 Prayer for the Queen	.. Domine saluum fac Chorus .. Martini

## APPENDIX.

67 Magnificat	.. Soli & Chor. Webbe	71 Salve Regina (from Trinity Eve till Advent)	.. Soli & Chor. Webbe
68 Alma (from 1st Sunday in Advent till the Purification)	.. Solo & Chor. Webbe	72 O Salutaris	.. Chorus .. Webbe
69 Ave Regina (from the Purification till Maunday Thursday)	Soli & Chor. Webbe	73 O sacrum convivium	.. Duet or Chor. Webbe
70 Regina Cœli (from Holy Saturday till Trinity Eve)	Soli & Chor. Webbe	74 Tantum ergo	.. Chorus .. Webbe

## APPENDIX

*Also, Just Published,*

## SHORT MASSES FOR SMALL CHOIRS.

EDITED BY SIR J. BENEDICT.

A COLLECTION OF MASSES, FOR ONE, TWO, THREE, AND FOUR VOICES,  
WITH ORGAN ACCOMPANIMENTS.

*Price Sixpence each, or in One Volume, cloth, price 5s.*

## CONTENTS.

CONTEST IS.									
1	Webbe's Mass .. .. .	(3 voices) in A.	7	Webbe's Mass .. .. .	(4 voices) in G.				
2	.. .. .	in D.	8	Missa de Angelis .. .. .	(Union) in D.				
3	.. .. .	in B flat.	9	Dumont's Mass .. .. .	in D minor.				
4	.. .. .	in F.	10	Missa in Dominicus diebus per annum .. .. .	in D minor.				
5	.. .. .	in C.	11	Missa pro defunctis .. .. .	in F.				
6	.. .. .	in D minor.	12	Wesley's Gregorian Mass .. .. .	(4 voices) in G.				

*These Masses are published in a cheap form, in order to meet a growing demand for simple, melodious, harmonized music. In the cases where the register has been found too high for boys' voices, supplementary notes have been inserted.*

*They are thus adapted as well for Chancel Choirs, as for those in which the Soprano parts are taken by female voices.*

LONDON: BOOSEY & CO., 295, REGENT STREET, W.

## NEW SONGS.

### THE LAST FAREWELL.

New Song by J. L. HATTON.

Sung by Mdlle ALBANI, at the Floral Hall Concerts, with the greatest possible success. In C and E. Price 4s.

### NEW SONGS BY ARTHUR SULLIVAN.

- SWEETHEARTS.** In A $\flat$  and B $\flat$ . Sung by E. LLOYD 4s  
**THE JUDGE'S SONG.** From *Trial by Jury*. Sung  
 by Mr. FRED SULLIVAN ... .. 4s  
**TENDER AND TRUE.** In E $\flat$  and F. Sung by  
 EDITH WYNNE ... .. 4s  
**THE DISTANT SHORE.** In E $\flat$ , F, and G ... 4s  
**THOU ART WEARY.** In D minor and F minor ... 4s  
**THOU'RT PASSING HENCE...** ... .. 4s

### NEW SONGS BY VIRGINIA GABRIEL.

- CLOVELLY.** Words from "Songs for Sailors." Dedi-  
 cated to H.R.H. the Duke of Edinburgh... 4s  
**SOWING AND REAPING.** Sacred Song ... 3s  
**SHE CAME LIKE A DREAM.** Sung by Madame  
 ENRIQUEZ ... .. 3s  
**THE WHITE DOVE** ... .. 2s 6d

### NEW SONGS BY FAVOURITE COMPOSERS.

- YES AND NO** ... .. LOUISA GRAY 3s  
**MY LADY** ... .. AMY COMPTON 3s  
**IN THE TWILIGHT HOURS** ... .. 3s  
**ELSIE'S DREAM** ... JOSEPH L. ROECKEL 3s  
**BESIDE THE SEA** ... .. 3s  
**SUMMER WINDS** ... .. 3s  
**SO LONG AGO** ... GEORGE BARKER 3s  
**NINETTE** ... .. 3s  
**THE ENTREATY** The Lady CLARENCE PAGET 3s  
**GLAMOUR** ... .. 3s  
**SWEET LISETTE** ... J. L. ROECKEL 3s  
**THE CHILDREN IN THE WOOD** ... .. 3s

CHAPPELL & CO.,  
50, NEW BOND STREET, LONDON.

## ROYAL ITALIAN OPERA.

### PRODUCTION OF WAGNER'S

## 'LOHENGGRIN.'

The Books of Airs (in Two Books), arranged for  
 Pianoforte, with *ad. lib.* accompaniments for  
 Flute, Violin, and Violoncello, by

W. HUTCHINS CALLCOTT

### PRICE.

- Solos* ... .. 5s. each.  
*Duets* ... .. 6s. "  
*Accompaniments* ... .. 1s. "

LONDON:

HUTCHINGS & ROMER,  
9, Conduit Street, Regent Street, W.